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No. 1390.

LONDON, SATURDAY, JUNE 17, 1854.

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HORTICULTURAL SOCIETY OF LONDON.
—His Grace the President has kindly directed the grounds of Chiswick House to be opened for the reception of the Visitors to the Society's Gardens at the NEXT EXHIBITION, on SATURDAY, the 8th of July. Tickets are issued at this Office, price 5s.; or at the Garden, in the Afternoon of the 8th of July, at 7s. 6d. each.
20, Regent-street, London.

ROYAL BOTANIC SOCIETY, REGENT'S-PARK.—The SECOND EXHIBITION this season of PLANTS, FLOWERS, and FRUIT will take place on WEDNESDAY NEXT, June 21st; and of AMERICAN PLANTS, MONDAY, June 19th. Tickets of Admission can be obtained at the Gardens, by orders from Fellows of the Society, price 5s.; or on the days of Exhibition, 7s. 6d. each.

BOTANICAL SOCIETY OF LONDON.
—NOTICE TO CONTRIBUTORS OF BRITISH SPECIMENS.—The LIST of DESIDERATA for 1854 may be obtained on written application. G. E. DENNES, Secretary.
20, Bedford-street, Strand, April 6, 1854.

FOREIGN EXCHANGE CLUB in connexion with the BOTANICAL SOCIETY OF LONDON.—The Rules for Membership and Distribution may be obtained on written application to J. T. SYMES, Esq., 20, Bedford-street, Strand.

RAY SOCIETY, established for the PUBLICATION OF WORKS OF NATURAL HISTORY.
The following Work is now ready for distribution to the Subscribers for 1853:—

On the PHENOMENON of REJUVENESCENCE in NATURE. By A. BRAUER, Professor of Botany in the University of Berlin. Also, Memoirs on the ANIMA NATURE of DIATOMES, and KOUR on the STRUCTURE of PROTOCOCUS, edited by A. HENRIET, Esq. With 6 Coloured Plates.

The following Works will be ready for distribution in September:—

For 1853.—Part VI. of the BRITISH NUDEBRANCHIATE MOLLUSCA. By Messrs. ALLEN and HANCOCK. With Plates. Imperial 8vo.
For 1854.—Vol. II. of a MONOGRAPH on the FAMILY CIRRIPIEDIA. With 30 Plates. By C. DARWIN, Esq.
For 1854.—Vol. IV. (being the last of Professor AGASSIZ'S PUBLICATIONS) ZOOLOGIE et GEOLOGIE, edited by the late H. E. STRICKLAND, Esq.; continued by Sir WILLIAM JARVIS, Bart.

The Council have also determined on publishing the following Works, which are in a state of great forwardness:—

A MONOGRAPH, with 13 Coloured Plates, of the BRITISH FRESH-WATER ZOOPTERES. By Professor ALLMAN.
A Work on the FORAMINIFERA. By Dr. CARPENTER and Professor WILLIAMS. With Descriptions, and Plate of all the recent British Species. By Professor WILLIAMS.

A MONOGRAPH on the BRITISH SPONGIADÆ. By J. S. BOWEN, Esq.

Annual Subscription, One Guinea. Further particulars to be obtained by application to the Secretary.

EDWIN LANKESTER, M.D. Secretary.
22, Old Burlington-street, London.

ARCHÆOLOGICAL INSTITUTE OF GREAT BRITAIN.—THE ANNUAL MEETING at CAMBRIDGE will commence TUESDAY, July 4, and close July 11.

Patrons.
His Royal Highness the PRINCE ALBERT, Chancellor of the University.

President.
The LORD TALBOT de MALAHIDE, F.R.S.
President of Sessions.

Honorary.—EDWIN GUEST, Esq., LL.D., Master of Caius College, Cambridge; The Hon. RICHARD NEVILLE, F.R.S.
Archæologist.—The Rev. W. WHEWELL, D.D., Master of Trinity College.

Programmes may be obtained at the Offices of the Institute, 30, Suffolk-street, Pall Mall.

GEORGE VULLIAMY, Secretary.

TESTIMONIAL TO SIR R. H. INGLIS, BART.
—It being earnestly desired that Oxford should possess some permanent Memorial of his character and the faithful and conscientious services of Sir Robert Henry Inglis, Bart., many years a Representative of the University, it is proposed to obtain a FULL-LENGTH PORTRAIT of SIR ROBERT, by subscription, and to place it in the Gallery of the Bodleian Library.

Subscriptions (not exceed One Guinea each) will be received at Messrs. Coutts & Co. Strand, London; Messrs. Parsons & Co. Oxford; or by the Registrar of the University, Edward Rowden, Esq., New College-lane, Oxford, Treasurer.

Committee.
Rev. R. L. Cotton, D.D., the Vice-Chancellor.
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The following Gentlemen have consented to act as a Sub-Committee for the purpose of carrying the wishes of the Subscribers into effect, and with power to add to the number.

Rev. R. Michell, M.A., Vice-Principal of Magdalen Hall.
Rev. O. Gordon, B.D., Student of Ch. Ch.
Rev. W. C. Lake, M.A., Fellow of Balliol.
Rev. W. Thomson, M.A., Fellow of Queen's.

G. R. H. Somerset, Esq., D.C.L., Fellow of All Souls, 10, Park-street-buildings, Upper Temple, London.
G. Smith, Esq., M.A., Fellow of University.

To whom Communications may be made.

LECTURES ON FORM AND COLOUR in the VEGETABLE KINGDOM, by Dr. LINDLEY.—On ANIMAL FORMS, by T. HUXLEY, Esq., and on WOOD ENGRAVING, by J. THOMPSON, Esq.—will be given during the Month of June in the Theatre, Marlborough House, Pall Mall. Admission 6d. each Lecture. Tickets to be had at the Department of Science and Art.

THE DISCOVERIES at NINEVEH.—A. H. LAYARD, Esq., M.P., will deliver a LECTURE on the DISCOVERIES at NINEVEH, illustrated by Maps and Diagrams, at CLAREMONT CHAPEL, Pentonville, on BEHALF of the ISLINGTON BRITISH SCHOOLS, on WEDNESDAY EVENING, June 21st, at Seven o'clock. Mr. Alderman Challis in the chair. Tickets, price 2s. 6d., 1s. 6d., and 6d. each, may be obtained of Messrs. Hatchard's, 187, Piccadilly; Nisbet, Berners-street; Seeley & Fleet-street; Partridge, 34, Paternoster-row; Mr. Shaw, 27, Southampton-row; Mr. Kova, 124, Chancery-lane; Mr. Stirling, Upper-street, Islington; and Mr. E. H. 18, Upper-street, Islington.—Early application for Tickets is requisite.

ROYAL PANOPTICON OF SCIENCE AND ART, LEICESTER-SQUARE.—PROGRAMME of LECTURES to be delivered at this Institution during JUNE and JULY, 1854.

Inaugural Lecture.—On Literature, Art, and Science, considered as means of elevating the popular mind, by the Rev. G. E. BAKER, LL.D., Director of the Literary and Scientific Department, MONDAY, June 19th, at 3 P.M.

Course I. Industrial intercourse of the Families of Mankind.—The Origin of Trade, and the Progress of Commerce, by R. G. LATHAM, Esq., M.D. Four Lectures, FRIDAYS, June 23, 30, July 7 and 14, at 3 P.M.

Course II.—The Structure of Language, and the Value of the Study of Language and Languages as a Part of Education, by R. G. LATHAM, Esq., M.D. Four Lectures, TUESDAYS, June 27, July 4, 11, 18, at 3 P.M.

Course III.—Electricity and Galvanism, by H. M. NOAD, Esq., Ph.D. Four Lectures, THURSDAYS, July 6, 13, 20, and 27, at 7:30 P.M.

Course IV.—The Physiology of Respiration, by S. H. WARD, Esq., M.D. Three Lectures, MONDAYS, July 10, 17, and 24, at 3 P.M.

Course V.—The Phenomena of Light and Heat in Combustion, with special reference to the Gases generated in Coal Mines, by G. F. ANSELL, Esq. Five Lectures, TUESDAYS, June 20, 27, July 4, 11, and 18, at 7:30 P.M.

Course VI.—Origin of Atmospheric Phenomena, Winds, Tornadoes, &c., by W. R. HIRN, Esq. Three Lectures, THURSDAYS, June 23, 30, and July 7, at 8 P.M.

Price of the Courses, 2s. 6d. Tickets admitting to the Inaugural Lecture will be delivered, free of charge, to the Purchasers of any of the Courses. Tickets to any of the Courses to be had on application to the Office of the Royal Panopticon.

PARIS EXHIBITION OF 1855.—Metropolitan Trade Meetings.—The Lords of Her Majesty's Privy Council for Trade, being desirous that the efforts charged with the preparation of the arrangements for the Paris Exhibition should have the assistance of a few gentlemen practically acquainted with each of the most important branches of trade carried on in the metropolis, invite all persons engaged in the under-mentioned trades, and who may be interested in the Exhibition, TO ASSEMBLE at Marlborough House, on the days hereafter mentioned, for the purpose of considering the arrangements to be made, and to name the persons who may best be qualified to assist in the preparation of the same.

The Meetings to take place punctually at 11 o'clock each day.
Philosophical Instrument Makers, on Monday, June 19.
Musical Instrument Makers, Tuesday, June 20.
Manufacturers of Hardware, Pewterers, and Brassfounders, Wednesday, June 21.
Saddlers and Harness Makers, Thursday, June 22.
Tanners, Curriers, and Leatherdressers, Friday, June 23.
Furriers, Saturday, June 24.

Notice of other Meetings will appear in due course.
By order, H. C. OWEN, Captain, R.E.
Marlborough House, Pall Mall, June 14, 1854.

PARIS UNIVERSAL EXHIBITION OF 1855.—SILK TRADE of the METROPOLIS.—At a Meeting of the Silk Trade, held at the School of Art, on the 13th of June, 1854, present—Messrs. Kemp, Stone & Co., Campbell, Harrison & Lloyd, Wilson, Casey & Co., Le Mair & Sons, J. & R. Robinson & Co., J. & T. Robinson, J. & U. Thompson, H. Soper, T. R. Lavanchy, T. Brookes, Foot & Sons, W. Bullock, Robert Graham & Sons, &c.

G. T. KEMP, Esq. in the Chair.
It was moved by Mr. HARRISON, and seconded by Mr. CASEY, and resolved unanimously—

That the Meeting, having heard the explanations of the Officers of the Board of Trade, in reference to the invitation of the French Government, is of opinion that the Silk Trade of Spitalfields should be represented at the forthcoming Exhibition, and that such Committee do accept a complete display of the silk manufactures of the United Kingdom.

It was moved by Mr. ROBINSON, seconded by Mr. SOPER, and resolved unanimously—

That a preliminary Committee be appointed to confer with the Board of Trade on the proposed Exhibition, with the view of ascertaining the space to be demanded, and that such Committee do consist of Mr. Casey, Mr. Harrison, and Mr. Winkworth, with Mr. Humphreys as Honorary Secretary.

G. T. KEMP, Chairman.
It is requested that all manufacturers who intend to exhibit send in their demands for space with as little delay as possible, in order that the Committee may be able to estimate the total space likely to be required for a due representation of the silk trade of Spitalfields.

All communications to be addressed to, and information obtained from, H. C. OWEN, Captain, R.E.
Marlborough House, Pall Mall, June 13, 1854.

EDITOR WANTED FOR THE BOMBAY TIMES.
Salary 700*l.* a year, with a Share of the Profits.—Application, until the 3rd of July, to be made to the retiring Editor, Dr. B. S. Kennington-square, or thereafter to Messrs. Smith, Elder & Co. Cornhill, London. Applicants will be answered after reference to India. The appointment is not likely to be filled up till March, June 14, 1854.

VIUEUXTEMPS.—This celebrated Violinist will arrive on the 24th instant, and remain a fortnight in London.—All Letters and Engagements to be addressed to Cramer & Co. Regent-street, or to J. Ellis, Director of the "Musical Union."

GEOLOGY and MINERALOGY.—ELEMENTARY COLLECTIONS, to facilitate the study of these interesting branches of Science, can be had, from Two Guinea to One Hundred, of J. TENNANT, Geologist, 145, Strand, London.—Mr. Tennant has for Sale the Stowe Collection of Minerals, containing upwards of 3,000 specimens, for which he asks One Thousand Pounds. It contains many valuable and rare specimens.

CLERICAL, SCHOLASTIC and GOVERNMENT AGENCY OFFICES (late Vaux's) established 1839, 7, TATISTOCK-ROW, Covent-garden, London.
MAIR & SON provide incumbents with Curates, and the Nobility, Gentry, and Principals of Schools with Tutors, Governesses, and Companions free of charge; transfer Ecclesiastical and Scholastic property, and recommend Schools, &c. Prospectuses, &c. forwarded upon application. Applicants for Clerical and Scholastic Appointments are requested to forward their address.

DR. ALTSCHUL, EXAMINER Royal College of Preceptors, Member of the Philological Society, London, gives LESSONS in the GERMAN, ITALIAN, and FRENCH LANGUAGES and LITERATURE. Pupils have the option of studying TWO Languages in the same Lesson or in alternate Lessons, at their own, or at the Doctor's residence, 2, CHANDOS-STREET, LONDON-SQUARE.

HARROW SCHOOL.—Under the special sanction of the Head Master.—A LIMITED NUMBER of PUPILS are carefully PREPARED for ADMISSION by a married Clergyman, M.A. of Trinity College, Cambridge, who occupies a spacious mansion and grounds, on a dry soil, and in a peculiarly healthy situation, on the South Coast. References to eminent London physicians. For terms apply to Mr. FAIRLIE, Bookseller, Bernard-street, Southampton.

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GERMAN LANGUAGE.—Dr. WITTENBERG, of Hannover, who has been educated at the University of Göttingen, and is much experienced in tuition, TEACHES SCHOLAR AND PRIVATE FAMILIES for the STUDY of the GERMAN LANGUAGE and MUSIC. References to Schools and Families of distinction, where he is now instructing, will be given.—Apost, No. 1, Cambridge Villa, Clarendon-road, Notting Hill, Kensington.

COMMERCIAL INSTITUTION in LUBECK.—This celebrated Institution, for the Instruction of Young Gentlemen in the Mercantile Branches and Foreign Languages, was founded in the year 1829, by Mr. A. B. REY, and is now carried on by Mr. W. L. REY. The plan of instruction, also, of terms, may be had on application to Mr. WILLIAM REY, Lubeck, Germany.

FRENCH.—Mons. M. DE BEAUVOISIN'S ROOMS, 17, King William-street, City.—Elementary and Conversation Classes on the Oral and Practical Method. Subscription, 3*l.* 3s. for twelve months, 2*l.* 2s. for six months.—Classes for Ladies. Private Lessons. See the Prospectus.

PRIVATE TUITION.—A GENTLEMAN (an Oxford Undergraduate) accustomed to Tuition, who can produce first-rate Testimonials, both from his School and College, is desirous to instruct in French, Italian, and Spanish, on a RETIRED, during the whole or part of the ensuing long vacation, as TUTOR to one or two young Gentlemen. He would have no objection to go abroad, if requisite.—For Terms, References, &c., address W. C., care of Mr. Vincent, High-street, Oxford.

HYDE HOUSE SCHOOL, Winchester.—Dr. BEHR, assisted by three gentlemen from the University of Cambridge, and a French Master (all of whom are resident with him), undertakes the EDUCATION of a Limited Number of PUPILS, the Sons of Noblemen and Gentlemen, with a view to prepare them for the Public Schools, Navy, Army, or the East India College, or any of the various professions.

His system of instruction includes:—1. THE CLASSICS and MATHEMATICS—in which the pupils will be thoroughly grounded, according to the most approved methods. 2. THE MODERN LANGUAGES—to which special attention will be paid, and for the acquisition of which the ordinary advantages are afforded. 3. THE USUAL BRANCHES of ENGLISH EDUCATION—all or any of which may be made more or less prominent in the plan of study, as may be deemed desirable in any particular instance. 4. FORTIFICATION, DRAWING, FENCING, and MILITARY TACTICS—in which the Military Class receives regular instruction. The Establishment is divided into an Upper and a Lower School, Pupils below the age of 10 being thus kept separate from their seniors, both in the hours of study and recreation.

References may be made to the parents of pupils and others, including several noblemen, dignitaries of the Church, and individuals of high standing in society.

Terms:—1*l.* under 12 years of age, 5*l.* guineas per annum; above that age, 6*l.* guineas. No extras whatever, except books and medical attendance.

EDUCATIONAL VISIT TO GERMANY.—A Married Lady, aged 27, about to visit Düsseldorf for three months, wishes to MEET WITH ONE OR TWO LADIES desirous of studying to accompany her.—Terms, including instruction in German, 5 guineas a month.

A GERMAN GOVERNESS WANTED, not under 35, who must pay her own travelling expenses. Letters to state age, salary, and every particular.

Address G. E. R. Schindler's Library, Berners-street, Oxford-street.

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OF DIEPPE.—The College of Dieppe, from its organization, occupies a high rank among establishments of a similar class in France. Prospects may be had of M. Wedlake & Co., 115, Fenchurch-street, City. The terms are 40s. per annum, without any extras whatever, washing being included. Pupils enter at any part of the year, and are only chargeable from the day of their arrival at the Institution. There are thirty different Professors attached to the College, for French, English, German, Music, Drawing, Mathematics, Literature, Grammar, History, Greek, Latin, Logic, Physics, Chemistry, Architectural and Ornamental Drawing, Geometry, Astronomy, Engineering, &c.

N.B. The Lady of the Principal is a Protestant. The English Professor, a Protestant also, accompanies the English Pupils to the English Chapel every Sunday.

SHAW HALL ACADEMY, Flixton, near

A Manchester, a CLASSICAL, MATHEMATICAL, and COMMERCIAL SCHOOL, conducted by Mr. JAMES McDUGALL, assisted by Professional Gentlemen. The Course of Instruction pursued embraces all the branches generally included in an English education, with tuition in the Latin, Greek, French, and German Languages; instruction in Natural Philosophy and Chemistry, Arithmetic, Algebra, and Geometry, with their applications. Classes are arranged and placed under competent Tutors for the study of Music, Drawing, and Dancing. The premises are peculiarly adapted for the purposes of a well-regulated Boarding School, and are surrounded by grounds which furnish abundant space and means for recreation. The domestic arrangements will be found such as to secure to the Pupils the advantages of pure air and physical comfort, both in the class-rooms and sleeping apartments.

Prospectuses of Terms, &c., with references to the parents and guardians of children now being educated at the School, may be obtained through the post.

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MENT).—THE MISSES WOLBOLD, of Stuttgart, RECEIVE A LIMITED NUMBER OF ENGLISH YOUNG LADIES into their superior and very comfortable Establishment. Course of Instruction includes German, French, English, Geography, History, &c. Terms, 36 guineas per annum.—ENGLISH GOVERNMENTESSES who wish to perfect themselves receive the most careful training by the most excellent Masters, and they are afterwards provided with situations in Germany or France.—For Prospectuses and particulars apply to Mr. FRANK THOM, German Bookseller, 3, Brook-street, New Bond-street, London.

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Required for a SCHOOL, long-established, and in very satisfactory condition, a MASTER, assisted by his wife or daughter.

Apply, by letter, to JAMES GARTH MARSHALL, Esq., 37, South-street, Grosvenor-square, London.

DR. KEWITSCH, of the University of Berlin, who is strongly recommended by His Excellency Baron ALEXANDER VON HUMBOLDT, of Berlin, and Professor MAX MÜLLER, M.A. of the University of Oxford, has the honour to announce to the Nobility and Gentry, that he has commenced giving INSTRUCTION in the GERMAN LANGUAGE and LITERATURE. The highest references can be given. Terms may be had on application to Dr. KEWITSCH, 90, Upper Ebury-street, Eaton-square.

TO LITERARY MEN.—A PUBLIC MEETING

OF GENTLEMEN connected with GENERAL LITERATURE and JOURNALISM will be held on WEDNESDAY EVENING, the 21st of June, at the Freemasons' Tavern. WM. SCHOLFIELD, Esq., M.P. will take the Chair at seven o'clock precisely.

This Meeting has been called with the sanction of several esteemed Authors, to take into consideration the best method of bringing Literature into a Corporate Association; and the attendance of Gentlemen interested is earnestly solicited.

TO THE PROPRIETORS OF COUNTRY

NEWSPAPERS.—A GENTLEMAN, accustomed to Political Writing, and desirous of obtaining good information, wishes to connect himself with a Liberal Country Newspaper as LONDON CORRESPONDENT. Address, by letter, to A. B., who will communicate only by post, at Mr. Wootton's, No. 12, Buckingham-street, Adelphi, London.

WANTED, THE UNDERMENTIONED

WORKS:—

POPE and SWIFT'S MISCELLANIES. 1727. 2 vols. (Motte), with two vols. subsequently published, together 4 vols.

FAMILIAR LETTERS to H. CROMWELL by MR. POPE. Carl. 1727

POPE'S LITERARY CORRESPONDENCE. 6 vols. Carl. 1735-6

POPE'S WORKS. 4to. 1717

POPE'S CORRESPONDENCE with WYCHERLEY. Gilliver, 1729

NARRATIVE OF DR. ROBERT NORRIS CONCERNING FRENZY OF J. D. Linkin, 1713

THE NEW HEHRASAL, or BAYES the YOUNGER. Roberts, 1713

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MOOR PARK MEDICAL and HYDRO-

PATHIC ESTABLISHMENT, NEAR FARNHAM, SURREY.—This Institution is NOW OPEN for the RECEPTION of PATIENTS, under the superintendence of Dr. EDWARD W. LANE, A.M. M.D., Edinburgh.

Dr. LANE may be consulted in London, until further notice, at 61, Conduit-street, Regent-street, on Tuesdays and Fridays, between half-past 10 and half-past 12.

TO PUBLISHERS.—CORNISH BROTHERS,

37, New-street, (directly opposite the Great Central Railway Station) are open to COMMISSIONS from Publishers for Birmingham and the Midland Counties.

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CARRACCI.—A fine Gallery Picture by Francesco

Carracci, and several first-class Copies, are now ON VIEW at the COMMISSION GALLERY attached to CHURTON'S LIBRARY, 30, Holles-street.

MODERN ART.—MR. J. B. PYNE, Jun.,

begs to announce to the Patrons of Modern Art, that he has ON SALE a few CHOICE SPECIMENS by leading Artists, at his Gallery, 28, Maddox-street, Regent-street.

PHOTOGRAPHIC PORTRAITS.—Colloidion

Processes.—CAUTION.—Talbot v. Henderson. His Honour Vice-Chancellor Wood has this day issued an injunction to restrain the defendant from making and selling Photographic Portraits by the above process without the licence of the patentee. Artists and others desiring to practise this branch of the Photographic Art are requested to apply to me. All infringers of the patent rights will be proceeded against.—Price & Bolton, 1, Lincoln's Inn New-square, May 28, 1854.

ENGRAVINGS AND ETCHINGS.

GEORGE LOVE, 81, Bunhill-row, Finsbury, London, informs Collectors he has ON SALE a valuable and rare assemblage of ENGRAVINGS and ETCHINGS by and after Berghem, Teniers, Ostade, Rembrandt, Gerard Dou, Goltzius, &c. A Catalogue forwarded for two postage stamps. Part 1, containing Engravings by Earlam, Raphael Morrell, Wille, Strange, Woollett, &c., sent for two stamps.

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WILLIAMS & NORGATE'S CATALOGUE OF FOREIGN MAPS, &c. may be had Gratis; by post, 1 stamp.

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FIVE POUNDS.—Ladies and Gentlemen may

learn, in one hour, to take Portraits and Landscapes, and may purchase the necessary Apparatus, for FIVE POUNDS, at the LONDON SCHOOL OF PHOTOGRAPHY, 75, NEWCASTLE-STREET.

INSTITUTE OF PHOTOGRAPHY, 179,

REGENT-STREET.—Messrs. COCKE & CO. respectfully solicit the attention of amateurs to the COLLODION, manufactured only by them from the formula of Mr. W. A. Delcœur. This Collo-dion is superior to any other, and will not injure by keeping. Waxed, iodized and albumenized Papers of the first quality; also Photographic Chemicals of every kind from their own Laboratory.

INSTITUTE OF PHOTOGRAPHY, 179,

REGENT-STREET.—Portraits, Copies of Pictures, Sculpture, &c. taken, and INSTRUCTION in the Art given daily, by Mr. ARCHIBALD A. D. COCKE. Photographic Apparatus of all kinds constantly on Sale.

MAYALL'S PORTRAIT GALLERIES, 224,

MARKET-STREET, and 413, West Strand.—DAUERRETYPE MINIATURES, in the highest style of art, taken daily.—Mayall's portraits represent the high art of the daguerreotype; they are as superior to the generality of such pictures as a delicate engraving is to a coarse woodcut.—Art-Journalist, Nov. 1853.

N.B. An extensive assortment of transparent Photographic Views of London, Paris, the Louvre, Versailles, &c. for the Stereoscope and Magic Lantern.

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Miniatures, Oil-Paintings, Water-Colour, and Chalk Drawings Photographed and Coloured in imitation of the Originals. Views of Country Mansions, Churches, &c. taken at a short notice. Cameras, Lenses, and all the necessary Photographic Apparatus and Chemicals are supplied, tested and guaranteed.

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LONDON, SATURDAY, JUNE 17, 1854.

REVIEWS

General Report on the Administration of the Punjab for the Years 1849-50, 1850-51. Printed for the Court of Directors.

THIS is a rare production of the Queen Street press,—a readable "Blue Book." It is what Burke would have called a short history of a short administration. The Punjab was annexed to our dominions in March 1849, and the present Report describes its condition in 1851. Seldom has intelligence so gratifying been communicated in the "Inclosures" from Fort William. We are too often told to be satisfied with salvos of cannon in honour of a territorial seizure, with disturbed frontiers, deficits, and speculations on unrealized plans for growing cotton or opening railways. But, in the country of the Five Rivers, a government composed of three sensible and spirited civilians has in three years produced results which throw into discreditable contrast provinces that were won by Clive, or stolen by Hastings, or "absorbed" by Wellesley.

The territory itself has usually been the opening arena of Indian conquest, though it was among the latest acquisitions of the English. Its richly-watered levels were under the Moguls covered with an exuberant fertility. That dynasty, however, had no sooner passed away than the influences of nature, unaided by art, wasted themselves in a desert. The canals were dried up, the earth became hard, jungle crept over the plains, a wilderness surrounded the capital, and ruins were multiplied in every direction,—the signs of poverty and misrule. It is well known at what a cost of life and treasure the Punjab was acquired. The population then seemed so demoralized as to be incapable of organization, the land so wasted as not to be worth annexing. But since that desperate battle which, during a whole day, filled the valley of the Sutlej with the smoke of a hundred and thirty great guns, a complete change has been rapidly effected, and this practical lesson has been taught to the possessors of India,—that if the country be imperfectly administered, it is because its administrators do not give their minds or their hearts to the work.

The Punjab contains an area of about fifty thousand square miles, and is advantageously situated in the north-west, between the Suliman range and the Sutlej river. Near the spurs of the Himalaya a broad plateau extends, which is fertilized by innumerable brooks, and below this lie the Doabs or Mesopotamias, in which the borders of the streams are fringed with the richest cultivation. Few trees, indeed, ornament the landscape; but two crops are annually yielded to the labour of a skilful and industrious peasantry. Here narrow tracts inclose immense wastes, overgrown with grass, and marked only by sheep-walks and the footprints of cattle. Now and then a village appears, the shelter of some half-barbarous tribe of the aborigines, and in such vicinities the soil is invariably well tilled, because, though water lies far under the surface, it is abundant, and always repays the labour of digging wells. Even in their desolate state, however, these parts of the Punjab are valuable; they supply immense quantities of firewood to the cantonments and towns, and their inexhaustible pasturage feeds cattle, camels, goats and sheep in great numbers. Ruins of cities, temples, tanks and water-courses attest their more flourishing condition at a former period: a condition to which they will probably be restored by the gigantic public works now in course of completion. For, as we have said, the soil is almost everywhere capable

of cultivation, and in the only Doab that appears too barren for drill or plough, a salt range contains more riches than could be gathered from the fattest corn lands on the Ganges.

The territories comprised within the political limits of "Punjab Proper" are inhabited by a mixed population of Jats, the principal converts of Nanak,—of pastoral Gujars,—of poor, proud, martial Rajpoots,—of Dogras, a race of unrivalled gardeners,—and of haughty Pathans, the most gallant among our levies, the most illustrious of the Indian chivalry. These tribes compose the agricultural and military classes: the traders and writers being almost exclusively Khuttees. They are all, however, equally well affected to British rule, except the pure Mohammedans, who hate every authority but their own, and detest us as the worst, because the most powerful, of usurpers. Their hostility will not be formidable, unless the new administrators relax their police precautions or fail in their political reforms. Possibly the expedient which conciliated the Mahrattas may be successful with them, and they may take service in our armies after learning to despair of resisting them.

Sugar and indigo are plentifully produced in the Punjab; but the Report does not point it out among the cotton-growing districts of India. It has two great staples, wheat and maize, of excellent quality, raised by a skilful method of tillage. Indeed, the inhabitants seem well versed in agricultural theories, and are ingenious in the rotation of crops and in the appliance of manure, as well as in the devices of irrigation. Their territory, however, is bare of trees, except in the neighbourhood of Mooltan, where avenues of splendid palms shade the streams. There are manufacturers of silk, carpets and woollen fabrics, besides expert artificers in wood and iron, who exchange their handiwork for British cotton and piece goods, furs and fruits from Afghanistan, and shawls from Kashmir. Immense camel caravans, escorted by armed traders, who frequently bear the scars of many a conflict, conduct a trade from west to east, between Tartary, Cabul, Tibet and the English ports. Thus the native agriculture and commerce have never been extinguished in the Punjab, though, before the introduction of British rule, a feeble, irregular, extortionate tyranny left the frontiers undefended, the highways insecure, the people hopeless, and the land half desolate.

A British administration, armed with full powers, undertook, in March, 1849, to reorganize the military, political, and social elements in the Country of the Five Rivers. The operation was laborious, complex, and checked by many inevitable difficulties. Rules and principles of finance were to be created—new land settlements were to be made—village communities were to be defined, boundaries were to be marked—customs and transit duties were to be abolished, and an excise upon the single article of salt established—a civil judicature, unfettered by technicalities, was to supersede the capricious injustice of unauthorized tribunals—a penal code and a police were to facilitate the introduction of social order—the military classes were to be disarmed, and numerous fortresses dismantled. Next, the resources of the land were to be developed by opening mines, roads, and canals, by encouraging cultivation and protecting trade. The Report before us shows how the principles laid down in the Governor-General's Instructions have been carried out, and what the results have been. In fact, it allows the public to audit the accounts of the Trustees of the Punjab.

The first two years were spent in originating, the third in perfecting, various plans for accomplishing the object enumerated in the Report.

Security having been established, the process of internal improvement went on rapidly. The basis of a new civil administration was laid—dead currencies were withdrawn—the troops that had resisted English guns and bayonets in so many battles went quietly to turn the Persian wheel or handle the Chinese mattock—taxes were reduced and simplified—an organized razzia was made against the predatory vagabonds infesting every village and highway—8,000 dangerous criminals were lodged in confinement—payments in money were substituted for payments in kind—large sums were spent on works of public utility, and, nevertheless, a considerable surplus remained in the Treasury at the end of three years. During the next ten years this surplus, no doubt, will be absorbed by the costly undertakings already commenced; but there has already been proof enough of rare elasticity in the revenue, and the money thus spent will be sown, not buried, in the soil. Every tax is, in general, paid cheerfully; and the increase of trade, agriculture and commerce, with the influx of population, proves that India can bear burdens if the influences of her Government are benign and fruitful.

Since, however, minor administrative forms will never develop the resources of our Eastern empire unless a grand series of public works is carried out, it is to that section of the Punjab Report which deals with public works, that we particularly desire to call attention. The undertakings of the three administrators are classified into military buildings, edifices for civil purposes, roads, bridges, viaducts, reservoirs, and canals. In six out of the nineteen districts, old pavilions and palaces, the monuments of frivolous luxury, have been fitted up as Court-houses and gaols; while in the others, new structures of an inexpensive character have been erected. Roads are most important in the category of public works. The principal lines are those constructed for military as well as commercial uses. First, there is a grand trunk from Lahore to Peshawur. In this route there are several rivers to be bridged, torrents to be spanned; the crest of the Bukhara hills to be cut through, rocks to be blasted, and viaducts carried across ravines and defiles. The whole line has been traced, surveyed, and put into active progress. From the Beas to Lahore a main highway has been completed, with embankments and causeways of masonry. Another is open from Umrutis to Sealkote, with a branch to Wuzerabad; and two noble roads have been carried from Lahore to Mooltan and Ferozepore. In addition, the Kohat Passes have been improved; and rugged tracts, hitherto closed against the movements of regular troops, have been intersected in all directions.

The construction of roads is important in every part of India; but particularly important in the Punjab. It is a thoroughfare country, connecting Hindostan, the Deccan, and Central Asia. The caravans that travel between Ghuznee and Delhi, once the sister capitals of Aurangzeb's empire, bearing vast riches, which they distribute as they go, have been compelled by the badness of its highways to avoid the Punjab, and to follow a circuitous route through the territories of native princes, who oppress them with exorbitant transit dues. To remedy this, and to attract into English territory so fertilizing a stream of trade, two great lines have been planned, with wells and serais at intervals, for the convenience of travellers. Without such accommodation, let it always be remembered, an Indian road is useless; since it inevitably crosses at intervals some deserted, bleak, inhospitable solitude. Thus, the military necessities of the province, with its export and

import trade, have been provided for; but there still remains the internal commerce, the traffic from field to village, from village to town, from town to river,—from the granaries in the meadows, from the mines in the hills to the steamers that ply up and down the Indus. A network of secondary roads has accordingly been planned, connecting the agricultural and mineral districts with the main lines or central depôts. On large streams fleets of ferry boats are being built to form floating bridges, instead of the iron pontoons adapted to other parts of India. The summary of this portion of the Report is, that 1,349 miles of good road have been opened,—that 853 miles are in course of construction,—besides 2,487 miles traced, and 5,272 miles surveyed, exclusive of minor branch and cross roads. In the vicinity of these, the Government, in order to encourage agriculture, has made loans to the natives; and the loans in all cases have been conscientiously repaid.

These advances were principally intended to promote irrigation. Canal irrigation is peculiarly adapted to such a country as the Punjab, which is bounded by hills, intersected by large rivers, refreshed in its upper districts by countless rivulets, and has a surface sloping regularly, with a considerable decline, from north to south. Each dynasty that has ruled it has done something in its turn to improve the system, so that artificial streams, or their dried-up courses, are found everywhere. The people appreciate the value of such works, and now that their own safety is secure, combine willingly to protect them. Indeed, they are carrying out many similar undertakings of their own accord, and the Government, wherever this local activity is observable, abstains from interference. In other cases the natives themselves are employed in tasks of inspection and superintendence, which fosters an *entente cordiale* between the subject and the ruling races.

An immense new canal is to be constructed through the entire length of the Baree Doab, where there are fine highlands to be reclaimed, a manly people to be supported, and an ancient prosperity to be restored. The main line and the branches will, together, be 466 miles in length. An entire river, the Ravee, will, in winter, be drained into its channel, and an enormous volume of water will furnish perpetual irrigation to the country on both sides. Along the banks are to be planted groves of forest and timber trees, and mills are to be erected and rented to natives. The whole cost is computed at 530,000*l.*, the time occupied by construction about five years, and the returns 45,000*l.* annually, or 27 per cent., paying back the outlay in five years and a half. All the chief engineering difficulties have been already surmounted, as they occur within the first thirty miles. This illustration of the value and practicability of public works in India is peculiarly important.

The sanitary, educational, and other social improvements described in the Report are all more or less in harmony with the results we have indicated. They are evidences of no little administrative skill, and of the best kind of ambition in the gentlemen who have governed the Punjab since its annexation,—Sir Henry Lawrence, Mr. John Lawrence, Mr. Mansel, and his successor, Mr. Montgomery. It should be mentioned, too, that the statement is written plainly, without triumphal flourishes, or patches of painted rhetoric. It is the record of a good work; but a work only admirable as a foundation,—a work which must be carried on long and well before the Punjab can be a source of just pride as a province of the British Empire. The Report describes all that has been done, but it suggests also very much that re-

mains still to do. It is, however, one of the most satisfactory of the Blue Books issued from Leadenhall Street, and is worth the attention of all readers who desire to know how English principles operate when brought into contact with "Asiatic ignorance, barbarism, and bigotry,"—bigotry which is too often a pious respect for customs which our supercilious egotism outrages; barbarism which is more ductile than gold, in the hands of wise and considerate rulers; and ignorance with respect to Europe which has commonly reflected our own ignorance with respect to India.

The Log of a Merchant Officer; viewed with reference to the Education of Young Officers and the Youths of the Merchant Service. By Robert Methuen. With an Editorial Preface by Dr. Lyon Playfair. Illustrated from Sketches by the Author. Weale.

ALTHOUGH Mr. Methuen does not profess to produce a literary work, this handsome volume will be looked into by many unprofessional persons, if they are not deterred by its price or its unattractive title. The subject is one deeply interesting at the present moment, being no less than a discussion of the means of bringing our mercantile Navy up to the level at which it must be kept if we intend to continue the assertion of the dominion of the seas. But the author does not content himself with treating merely technical matters. He happens to have some command of the pencil; and in order to introduce his clever sketches, by way of illustration, he is led into some very pleasant writing—such as we are not in these days accustomed to find in the pages of an imperial quarto. Mr. Methuen is discussing the materials from which merchant officers are manufactured.—

"The present type of young gentlemen of a ship, with gold round their caps, and the sea-boys, are as a body, very far from creditable to the service or to the country to which they belong. To the cursory observer they may appear neat, well-dressed, and very like merchant officers. But nothing is more unreal than the popular conception of sailors. The public view of a sailor is that he must be a figure that rolls, turns his elbows out, squirts tobacco, and has a red face,—in fact, a sort of perambulating 'rude boreas,'—while every middy must be a little moon-faced urchin with blue eyes, curly hair and short legs. . . . Types shall be taken that one may see a dozen times repeated in a walk through Blackwall. The first type is that of the class which the Scotch denominate neer-do-weels. They still retain traces of gentle nurture, but in youth have been idle, unruly and vicious boys, quite unmanageable at home, and therefore, as their sapient parents think, just the character of boys suited for a sea life. Even after two or three voyages they have acquired no real professional knowledge, their attainments not being greater than the power of taking a 'tally,'—although few officers would trust to its accuracy if taken by them,—and their accomplishments are confined to smoking a large quantity of cheroots. They are useless as seamen; for if the chief officer ever got them into the top, he never saw them at a lee or weather earing. They rarely become officers, of course always deteriorate, and finally disappear from the stage altogether. The next type of the young gentlemen observed at Blackwall is the well-disposed youth who has gone to sea in consequence of his own longings, often resulting from a romantic disposition. He is seen walking about trim and neat, fresh with an outfit from De Silva, or Maynard, or Harris,—his admiring father having just had him photographed at Claudet's for the benefit of the family circle. All looks pleasant and hopeful to them now; and in reality there is a little more chance for him than in the former case; but he has still fearful odds against his success. Neither the father, mother, nor any of his family have the slightest conception of the life upon which he is entering, and accordingly have not prepared him for

its duties. They send their frail but favourite bark on the ocean without anchor or tackle, all the fittings necessary for its security being deficient."

Mr. Methuen gives us a good deal of this kind of sketching, preparatory to his view of what a 'Log' should be to be useful in the degree now required by the service. His advice on the necessity of an enlarged system of education to prepare merchant officers for their arduous duties is sensible and well put. No parent should send a son to sea without consulting so efficient a counsellor.

Count Lucanor: Apologues and Fables of the Fourteenth Century.—[Le Comte Lucanor: *Apologues et Fables*, &c.] Translated from the Spanish, and preceded by an Essay on the Life and Works of Don Juan Manuel. By M. Adolphe de Puibusque. Paris, Amyot.

THE legends and apologues popular in all European countries generally contain strong traces of an Eastern origin. We may suppose that there exists a certain body of doctrine, a certain rudimentary code of morality, which has been found sufficient to occupy the minds of the humble and semi-barbarous classes from the very beginning,—quite as much as they could carry; and that when these ideas had been expressed in the narrative form—the casket most fitted to contain the philosophy of a simple people—it was only on rare occasions that an inventive genius thought it worth while to exert itself again. Probably what is called invention in this case was not usually the arbitrary, nor even the artistic, construction of a little story; but the talent of noticing in the events of real life some striking illustration of a previously known truth,—of separating it from surrounding facts,—and expressing it in natural, or poetical, or hyperbolical, or mythological language. In the early times of society—as now in the lower stages—the incidents that diversified existence were comparatively few, that is, might be brought under few categories; and when once a tale, or a rhapsody, or a fable, or an apologue had been constructed for instruction in a dozen situations or so, the increase of this department of literature must have been very gradual. When tribes migrated they took their stories with them, as they took their wives, their children, and their tents. They related them in their halts in the wild steppe, the primeval forest, on the banks of rivers that formed the frontiers of wildernesses destined to become empires; and did not forget them when they settled down and sowed the seeds of cities. New adventures of course suggested additional forms of narration; but the old were not therefore rejected,—so that at this day, in the cottage of the German peasant and in the hut of the Irish cottar stories may be heard of precisely the same texture as those which are daily related in the Valley of the Nile and were popular when Sanscrit was a spoken language.

It is common to ascribe most vestiges of Oriental thought to be found in out-of-the-way provinces or in old literature to the influence of the Crusades; but, although these must have produced their effect, it is probable that some of our quaint legends, in which an Asiatic character may be traced, are much older settlers in this quarter of the world. M. de Puibusque denies that we owe the popular apologues in the first place to translations from the *Pancha Tantra*, or *Fables of Bidpai*, made into Arabic, Persian, Greek, Hebrew, and Latin, from the eighth to the thirteenth century. He believes them to have existed in the mouths and minds of the people long previous. In fact, that such writers as Don Juan Manuel had no need to consult manuscripts for the form of the narratives to which they intended to give the additional ornament

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of style, for that those forms were familiar to them from their childhood. It is probable, however, that a good many of his stories were brought to Spain by the Arabs. The thirty-sixth example is well known at the present day in Egypt, where it is related with much more completeness and art.

One of the best things in the present volume is an apologue on the subject of copyright in intellectual productions.—

In the time of King Don Jaymes, of Majorca, there was at Perpignan a famous troubadour, who rhymed marvellously well. He had composed a song that had been set to very good music, and which passed for a masterpiece. The whole town knew it by heart, and none other was sung; so that the joy of the author may be imagined. One day, however, as he was riding through the streets, a coarse voice assailed his ears and greatly annoyed him. It was that of a cobbler singing that very song, but tripping up all the rhymes; and altogether spoiling both words and air. The troubadour got off his horse, and sitting down by the side of the singer, tried to teach him better. Mere loss of time. The cobbler paid no attention to his remonstrances, and roared away with merciless disregard of sense and harmony. Upon this the troubadour, enraged that his verses were so mutilated, seized a pair of shoes which the cobbler had just finished, tore them to pieces, got on his horse, and rode away. A lawsuit was the result. The cobbler called the troubadour before the King, and asked for damages; and the poet, not denying the act imputed, said: "Is it true that I am the author of the fashionable song which everybody sings and praises?"—"It is true."—"Well, then, this fellow has undertaken to make that song ridiculous. As a proof, I ask that he be ordered at once to pitch his voice and sing; and the Court shall decide if I am wrong." So the cobbler was ordered to do his best; but no sooner had he opened his mouth than everybody roared with laughter, even the King,—who from goodness paid him the price of his shoes, but forbade him ever to murder that song again. "The troubadour's work," said he, "is the fruit of his midnight watchings. You have no right to spoil it, if you deny his right to spoil your shoes, which are also the result of your labour. Let him alone, and I will order him to remain quiet."

The writer tells this story as a protest against bad copies; but the idea of literary property is completely set forth, although the sole right to sell was not yet claimed.

'The Count Lucanor' is a collection of little stories and anecdotes, few of which appear to have been invented by the author. In the Eastern style, it is a wise counsellor who relates them to a prince to incite him to good and restrain him from evil actions. Some of them are very neatly told. The book was worth translating, though it scarcely required to be preceded and accompanied by so much learning. But M. de Puibusque is an Academician, who sticks for the old gentilities and etiquette of literature. It is curious to notice that he apologizes for preserving a story in which the incidents are coarse, or rather simple, because he fears that "the delicacy of French taste" will be shocked. This prudery, which, to those who have looked over the whole field of his nation's literature, may seem affected, is common among French Academician writers, who look with contempt, in some respects deserved, on the productions of their more able contemporaries, who alone are known to the world.

Memorials of the Life of Amelia Opie; selected and arranged from her Letters, Diaries, and other Manuscripts. By Cecilia Lucy Brightwell.

[Second Notice.]

We shall continue, without preamble or many connecting links, to extract from Mrs. Opie's letters or memoranda relating to herself and other literary persons. Here are her impressions of Scott.—

"What a seeing that was! It was at breakfast,

at the house of Sir George Phillips, in Mount Street: I had been invited to meet Sir Walter, and I went with the anticipation of no common pleasure, arriving precisely at the time specified. Sir W., however, was there before me; and for some time, to my great satisfaction, we, with the master and mistress of the house, continued uninterrupted by other guests. I know not what led to the subject; but he gave us a most animated description of a cockney's hunting in the Highlands: I think the person was a militia officer, and his terror, when he found himself going full gallop up and down crags, steepes, and declivities of which he had before no idea, was pictured with a living spirit which I cannot do justice to. This narrative was interrupted by the arrival of other guests, and Sir W., to my great joy, was desired to hand me downstairs; consequently I sat beside him; the company was too large for much general conversation, though there was also present another whose conversational powers were first-rate.—Wordsworth, who came late, being one of the party. I did not, however, regret this, as I was enabled to keep the conversation of my right-hand neighbour to myself. One subject succeeded another, and the gifted man condescended to speak to me of my 'Father and Daughter,' and told me he had cried over it more than he ever cried over such things. I felt emboldened to speak of his own writings, and ventured to ask him why, with such dramatic power, he had never tried the drama? He said many reasons had prevented him; amongst others, he was, he said, a proud man, and his pride would never have allowed him to dance attendance on the managers, and consult the varied tastes of actors and others—or words to that effect. But he owned that he had once serious thoughts of writing a tragedy, on the same subject as had been so ably treated by his friend, Joanna Baillie; meaning 'the Family Legend'—founded, as I need not say, on a true story. Sir W. said, had he gone on with his tragedy (I think he had begun it), he should have had no love in it. His hero should have been the uncle of the heroine—a sort of misanthrope, with only one affection in his heart, love for his niece, like a solitary gleam of sunshine, gilding the dark tower of some ruined and lonely dwelling! Never shall I—never can I, forget the fine expression of his lifted eye, as he uttered this!"

Either the amiable Author of 'Marmion' may have "played up" to the sentimentality of the Authoress of 'Tales of the Heart' in a good-natured way; or she may have unconsciously added something of her own colours to his breakfast-table talk. In any event, we do not recollect a like romantic revelation of literary projects to have been made by "The Great Unknown," among all the reminiscences of which he has been the subject. In our next extract Mrs. Opie will be seen in correspondence with another celebrated author, and another Quarterly Reviewer,—the occasion being the publication of one of her novels; a review of which Miss Brightwell thinks she had been desirous of obtaining from Him of 'Thalaba.'—

"Kewick, 11th April, 1822.

"My dear Madame,—Your Madeline is a great favourite here, and well deserves to be so. The tale is beautifully told, and everywhere true to nature; if there be little of that ideal colouring, which belongs to this species of composition, as much as to poetry, it is in your *hero* rather than your heroine. The tragic catastrophe would, as you say, have made the story more perfect, but it would have made the book painful, instead of pleasing, in recollection. I am sure that I should not have looked at it a second time, compared one part with another, and dwelt upon particular scenes, if there had been death at the end; and this, I think, is not so much the weakness of my individual temper, as it is a natural feeling. The theatres show it to be so, by the preference which is given to comedy: they who have borne a part in the tragedies of real life (who is there that can go through the world without?) shrink, even from the sorrow which is produced by fiction. The *Quarterly Review* will be much better employed in recommending Madeline to notice, than in pointing out in the *Pirate beauties* which everybody must have seen, and defects which nobody can have over-

looked. The part which I bear in that journal is greatly overrated, and the influence which I possess there, quite as much so. * * To convince you, however, that your tale has really interested me, I will write to Mr. Gifford, and ask him to admit an article upon it; most likely he will consent; I cannot be quite sure of this, nor can I promise anything farther for the paper, than that it will be written in right good will. As for my prose—anybody's prose is mistaken for mine; and what is far more strange, anybody's opinions! The guessing at anonymous writings is almost as much a matter of haphazard, as the attempt to discover any person, by his walk and figure, at a masquerade. * * Farewell, my dear Madame, and believe me yours truly,

ROBERT SOUTHBY."

Long before Mrs. Opie left off novel-writing, she had begun to "attend the religious services" of a body, beyond all others opposed to the sportings of the imagination—the Society of Friends. In 1824, she will be found confessing to Mrs. Elizabeth Fry "a sort of loathing of worldly society, which she must strive against," and a difficulty of joining those who would require the sacrifice of her accomplishments almost "in toto." The answer of the good woman consulted is not given; but Amelia Opie's next letter, announces that she had some days before laid by the world's pronouns in favour of the Biblical "*thee* and *thou*" for ever. In 1825, she was formally incorporated into the Society of Friends, on her own application:—and her early journals of the year 1827 indicate an effort on the part of their writer to divide her life betwixt works of mercy and hours of contemplation. This seems hardly to have been kept up, since, in "6th mo." of the same year, a fear peeps out in one of her letters "lest Friends behind" her, at an African meeting in London, should be "scandalized" at the cordiality with which the Duke of Gloucester, on her begging "Lady S." to recall her to Ducal recollection—"talked some time, retaining my hand in his." In truth, there seems to have been nothing of the timid, scrupulous, renouncing spirit of Quakerism, so impossible consistently to reconcile with liberal tastes and genial culture, in Amelia Opie's disposition. She loved to attend the Friends' meetings of worship and discipline—she wore their dress in due conformity; but to the stricter members of the Society she was an object of observation and of animadversion, and necessarily so. Those acquainted with that peculiar sect will bear us out in asserting, that such must have been the case, twenty years ago, with anyone whose pursuits, tastes, and associates were such as Amelia Opie's. The 'Diaries and Letters of Mrs. Fry,' as we remarked when reviewing them, make it evident, that even she was frequently placed in small dilemmas of conscience, by her desire to stand well with her Church on the one hand, and, on the other, by her disposition to indulge and enjoy, in matters beyond the pale of scruple. Liberty and latitude are said to have made their way into the Society of Friends within the last few years. They are now permitted to be elegant as well as luxurious, without exciting reproof—they may study certain arts and accomplishments, and partake of certain amusements formerly prohibited; but "a consistent Friend," as the term was understood a quarter of a century since, Amelia Opie was not—never could have been.

Nor was Mrs. Opie yielded up to Quakerdom without lively remonstrance. In the first fervour of her conversion, she wrote to Lady Cork, whose answer, as follows, is amusingly characteristic (the inquiry concerning "Norwich goods" included).—

"*Si vous êtes heureuse, je ne suis pas malheureuse*," used to be my motto to you. I must be glad that you are happy; but I must confess I have too much *self*, not to feel it a tug at my heart, the no-

chance I have of enjoying your society again. Will your primitive cap never dine with me, and enjoy a quiet society? But really, am I never to see you again? Your Parliament friend does not wear a broad-brimmed hat; so pray, pray, pray do not put on the bonnet. So come to me and be my love, in a dove-coloured garb, and a simple head-dress. Teach us your pure morals, and your friend of the Lower House shall join us, and approve of your compliance. He will agree with me, that good people, mixing with the world, are of infinitely more use than when they confine themselves to one set. Pray treat me with a letter sometimes; and when you do write (if you happen to think of it), say whether your Norwich goods are cheaper upon the spot than I can get them in town—this is of no consequence. Cannot you give me one of your 200 pictures? you're welcome to my phiz, if you will come and paint it, or shall I step to you? I could fill a paper with fun, but the cold water of your last makes me end my letter. God bless you! Adieu. Yours ever, sinner or saint, M. CORK AND ORRERY.—What! do you give up Holkham, your singing and music, and do you really see harm in singing? Now F. sings all day long, and thinks it her duty."

As we proceed in the 'Memorials,' it is pleasant to see how the "old heaven" came to the surface again. After the death of Mrs. Opie's father, which left her without family ties, a desire to revisit Paris possessed her; and entries concerning this subsequent visit furnish some "lively touches" of description and revelation. She had scarcely arrived, when,—
"on the Place de Grève, she beheld a crowd gathering round the guillotine! a man was about to suffer death for murder. * * * For a curious traveller it was an opportune circumstance, and we got out and drew near to examine the awful instrument; a *gendarme* told me *d'entrer, et faire la tour*." I found it was the same in form and size as that of *d'autrefois*. Thence we proceeded to the Jardin des Plantes, which was delightful; I saw the elephant bathe, and admired the splendid giraffe, and one bird, the *aigle destructeur*, which alone, it was worth coming to see."

A few weeks later.—

"Here I have been six weeks! writes she. I came for four, but how could I quit this *beau Paris*, et les aimables Parisiens, que j'ai trouvés ici! Dear friend, were I not, as I hope, too old to have my head turned, I think it would have been turned here, by all the attentions and flatteries I have received; but it was humbling, in some measure, to find that I was courted for my *past*, not my *recent* writings. * * * I have another General to tell about, one of the first men in France, as to family, the Marquis de Clermont Tonnerre (who as a boy was known to thee); he gave me a dinner the other day, the most beautiful little French dinner I ever saw. * * * My next hero is no General, but a *sculpteur libéral*, the first man of his class here; who, before I saw him, was desirous of making a medal of me, for having made him *cry his eyes out* by my works. *Malgré moi*, he has made me *en médaille*, me and my *petit bonnet*, which the artists here say looks like a Phrygian helmet, and has an *air classique*; but, though young and flattered, the thing is *like*, and David satisfied. To this gentleman I owe some of the most interesting hours I have passed here; with a mind in some respects analogous to my own, he has my husband's *poetical views* of his art."

In 1830, an "irrepressible anxiety" to look into the seethings of the political cauldron, which some of her "Generals" were busily employed in stirring, took Amelia Opie again to the French metropolis. The fact, that she thought it inexpedient to confide her flight to Friends, and her anticipation of "their remonstrances and objections," may be noted in substantiation of our remarks. There is human nature in the following account of a party at Lafayette's.—

"(4th day, 10th) * * * Though, at one period of my life, I was accustomed to follow my name into rooms filled with lords and ladies, and perhaps princes,—the confidence, which custom gives, was so annihilated in me by long disuse, that, as I ascended the wide staircase of the splendid hôtel of the *État Major*, I

desired that my name might not be announced; and I was the more satisfied that it was not when I found the general was not arrived, and there were many gentlemen whom I did not know, assembled in both the apartments, or (as the French call them) *les salons de réception*. I know not when I have felt more ill at ease; and, feeling myself in a sort of Court, and waiting the appearance, if not of a king, of a much greater man, and one whose influence was nearly supreme over France—I sighed, as I looked at my simple Quaker dress, and considered whether I had any business there; and shrunk into a corner,—for the first time in my life wishing the apartment I was in less brilliantly lighted. The ladies of the family, as the General dined out, did not think it necessary to come as early as usual, and thus was my painful solitude, in the midst of a crowd, unusually lengthened; at length a small door at one corner of the room opened, and the Commander-in-Chief appeared; a sort of circle instantly formed around him, he shook each individual of it by the hand, and then made his way up to where I stood, and welcomed me most kindly to Paris; but he could not tarry with me, and was soon again surrounded. A young man (name unknown), feeling for the awkwardness of my position, then entered into conversation with me, and I was contentedly chatting with him, when Madame G. Lafayette, and the rest of the General's amiable and lovely family, came in, and I went forward to meet them. Soon after, the room was filled; the officers of the National Guard, Americans of both sexes, deputies, ladies, men of letters, artists—the distinguished and the non-distinguished, thronged both the saloons; while the General passed from room to room, with a smile and a proffered hand, to each in turn. I felt the scene a royal one, as it were, but there was one marked difference to those at which I have been present, when I met the late king (then Prince of Wales and Regent), in the London assemblies. The prince never went to the company, they came to him; Lafayette, on the contrary, assumed no state, but was as simple-mannered as usual, and apparently as unconscious of his increased consequence as he was in his assemblies of last year; and I believe that there was scarcely an eye present that did not follow him with love, nor a heart that did not rejoice in the seeming perfection of his strength, and the enduring freshness of that cheek, which a life of temperance and usefulness has preserved in lasting freshness. I know not when I have seen so much beauty in the youth of both sexes as I saw last night. The young men, particularly those in the National Guard, looked so very animated, so very happy! and their uniform was so simple, and so becoming, therefore, but plain as it generally was, that of the Commander-in-Chief was plainer still. The evening was only too short and pleasing. I felt elated, but at the same time overwhelmed, with the kind attentions and flatteries which, as a woman of letters, I received; and again queried whether I ought to be there; but I knew I had a duty to fulfil, a sort of commission to execute, and I resolved not to leave the house till I had done it."

The next passage, too, which we shall give is graphic.—

"I then drove to Moreau's; the weather was become fine, and we went to la Comtesse de Genlis; she received me kindly, and I, throwing myself on my feelings, and remembering how much I owed her in the days of my childhood, became enthusiastically drawn towards her very soon. She is a really pretty old woman of eighty-seven, very unaffected, with nothing of smartness, or affected state or style, about her. We passed through her bed-room (in which hung a crucifix) to her *aalon*, where she sat, much muffled up, over her wood fire; she had dined at three o'clock, not expecting to be able to go out; but as the weather was fine, she soon consented to accompany us, but she laughing said, she must now go without '*sa belle robe*.' We said in *any gown* she would be welcome; she then put on a very pretty white silk bonnet and a clean frill, and we set off. I set them down at C. Moreau's, and came home to dress, but long before the dinner hour, I was at C. M.'s again, and took my post at the side of Madame de Genlis. A party of distinguished men came to dinner. The table was spread with a mixture of excellent English as well as French dishes; roast

beef, boiled turkey, plum-puddings, and *mince-pies!* the latter the very best of the sort! Madame M. is an Englishwoman. As usual, St. Simon, and his preaching and doctrines were discussed, and at my end of the table laughed at. Madame de G. did not talk much at dinner, but by her attention to what passed, and an occasional remark, it was evident nothing was lost upon her. After C. Moreau had given her health, with a most appropriate and flattering speech, wishing her to live many, many years, Julien l'Encyclopédiste gave the health of the King. I thought Madame de G. conducted herself on this occasion with much simple dignity; yet it was a proud moment for her. She murmured something (and looked at me) about wishing the health of Madame Opie to be drunk; but no one heard her but myself, and I was really glad. When we rose from table, most of the gentlemen accompanied us. The room now filled with French, English, and Americans; many were presented to the venerable Countess, next to whom I sat, and then to me; she seemed to enjoy a scene, to which for some time she had been a stranger. I found, while I was conversing on some interesting subjects, she had been observing me. Afterwards she said, '*Je vous aime!*' she then added, with an archness of countenance and vivacity of manner, the remnant of her best days, '*je vous aime*,' (imitating the bad pronunciation of some foreigner). At half-past ten I saw C. Moreau lead Madame de G. out, and I followed them, and paid her every attention in my power, for which she was grateful; when I wrapt her up, and put on her bonnet for her, my servant got a coach, and C. M., another gentleman, and myself conducted her home."

—And so we go on,—the pleasure and popularity of the literary Friend "culminating," so to say, in a reception by Queen Marie Amelie. This took place on "first day."—

"I failed to see the King, who, tired out with business, was gone to bed before I arrived. I was alone, and I really thought the long suite of rooms would have no end. At last I was shown into a long room, at the end of which I saw some ladies sitting round a table; as I entered, an English lady, coming out, caught my hand, and said, 'I must speak to you.' I returned the pressure, saying, 'I remember thee;' and then saw la Marquise de D. coming to meet me. *Je viens à votre secours*,' said she, and we approached the table, on which the Queen, and la Princesse d'Orléans, rose, and said, '*Bon jour*, Madame Opie,' the Queen adding, 'Sit down by me, I am glad to see you, I have read your works,'—and so forth. My friend, the Marquise, sat on the other side; round the table sat two of the princesses, and some *dames d'honneur*, and the Dukes of Orleans and Nemours were standing near it. I cannot tell thee all the conversation that ensued, nor all the interesting questions which I had to answer; but I found the Queen a very pious-minded woman, and thou wilt think so, when I tell thee one of her *most favourite works*, and one she has given to her daughters, is the life of Mary Fletcher, the methodist, lately translated into French. The Queen, at length, resumed her work, (making a sort of silk *charpie* or lint, to stuff *chauffe-pieds* with.) 'As it is Sunday (said she), I cannot do any other work; but I do not like to sit idle; and when one works, it is pleasant to know one is working for the poor—this is for a lottery for the poor.' I asked the Marquise the name of the lady I had met going out. 'Walker.' 'Then I was right,' I cried. '*Oui*, Madame Opie,' said the Queen, 'I knew her well.'—And she was one of my most intimate friends,' said Made-moiselle d'Orléans. 'And she was very good to me,' said I, instantly recollecting (what I did not choose to mention,) namely, that being in the habit of singing Italian *duos* formerly, with that very lady, and going one night by invitation to a musical party at her house, when I entered, she came up to me, saying, 'Oh! my dear, I am so sorry: I invited you this evening, in order to present you to the Count d'Artois, (Charles Dix.) I wanted him to hear you sing, but he is ill, and can't come!' I do not know how many years afterwards, and after a long separation, I met my singing friend, her daughter, in the palace of Louis Philippe!"

We do not profess systematically to follow these 'Memorials' to their end, and have already

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been more than usually copious in our gleanings. But, when closing Miss Brightwell's pleasant volume, we were detained by so tragic-comical a contribution to the story of unlettered Genius exposed to the tender mercies of fashionable patronage, that we cannot resist it.—

Norwich, 12th mo., 16th, 1843.

"My dearest A.,— I will begin, if I do not finish my account of poor Thomas Hogg, in whose christian end I rejoice. I think it was in 1816, '17 or '18, that Lady Cork was full of a sort of holy man, a poet, whom she had picked up in a ditch, a poor, half-starved man, whom she and Mrs. B. invited to their houses, and fed and clothed; and Lady C. prevailed on him to come to London, and she made up a bed for him in her stables. He did come, and his arrival was made known to me. He had written a poem on Hope, in heroic verse, and I was to see it. I think he was a hedger and ditcher, and made verses while he worked. I had, then, the worldly custom of receiving company on a first day morning, after I returned from church; and a full levee I had, consisting of persons on their way to the parks and gardens, whither, on that day, I never went myself. Well, my friends were beginning to come, on first day, when my astonished footman (a better sort of butler) came up to me, and said, 'Ma'am, here is Lady C. has sent her footman with a man in a slop, who is, she says, to come up and see you.' Quite right, (said I,) show him up; and I told my wondering guests, who was coming. The poor man entered; he was a short, thick, middle-aged, ruddy looking man, clad in a very handsome slop of unbleached linen, very handsomely worked round the neck and at the wrists; and I received him very kindly, and seated him by me. Perry, of the *Morning Chronicle*, was one of my visitors, and some half-dozen ladies and one or two gentlemen, who seemed inclined to laugh. Perry and Hogg nodded at each other, and P. said, 'I have just been seeing Mr. Hogg at Lady Cork's; and Mr. H., I find has a kind of divining power—he knows who persons are by their countenances. On the Countess of Mornington's (Duke of W.'s mother) asking him what he thought she was, he said she was, he saw, a woman of great courage. 'I am the mother of a Hero,' was her reply.' Still I saw Hogg did not like Perry, and he soon interrupted him, saying to me, 'I am come to read you a poem of mine, for I hear you are a poet—a poem on Hop.' (I ought to say his dialect was quite new to me.)—'Oh! by all means,' I replied, 'ah! a poem on hops; you are a Kentish man perhaps.'—'No,' he thundered out, 'on Hop, Hop,—and I had then wit enough to understand he meant *Hope*. 'Better and better, (said I,) where is your poem?'—'I will go fetch it—it is outside the door; and he went for it. When he was gone, Perry took his seat, by me, and we were talking of this strange visitant, when he returned, and instantly exclaimed to P. 'That's my place;—what do you mean by taking it? get up!' and really had P. resisted, it seemed likely that a blow would have followed the words; but Perry obeyed, and while Hogg was reading his manuscript, I went to the chimney-piece, and took down a large bottle of lavender water, which, as it was a hot day, I carried round to the company, and then offered it to him also, to smell at. 'No, no,' said he, 'if I took any it would be in a glass;' evidently taking it for a dram: and I had difficulty in keeping my guests from indecorous mirth; at last the poor man (in whose bright eye I thought I read more than incipient insanity) began to read; but with such difficulty, (for it was not in his own hand-writing,) that I humbly requested to be allowed to read it for him, and he consented; and I did read it, and really was surprised to find how good many of the lines were; and I own, I did improve some of them, when the measure halted, by adding words. He seemed much pleased, poor man, and we got through the whole. Some of the guests who were there at the first, stole away, ere I had done; and others coming in, I pointed them to a chair, while they listened, and looked, in utter astonishment! It was a scene indeed! When the MS. was returned, my servant came up to tell Mr. H. that Lady Cork had sent her servant to see him back to her house; 'Tell the fellow I will not go yet, and I can go alone;' and he re-seated himself. Not long after, came in my

cousin T. A. The servant had told him Lady C. had sent a poor crazy man to me, and I could not get rid of him; so he hastened up to rid me of the guest he supposed to be forced on me by the Countess; but when I met him smiling, and told him Mr. H. had come to read me a pretty poem, he with difficulty suppressed a laugh, and sat down meekly. But soon after came up another message, 'Madam, Lady C. has sent another servant for Mr. H.; and says he must come directly!'—'Must! I won't come; I know my way,' was Hogg's reply; and the bard of Hope had almost thrown me into Despair—the despair of getting rid of him,—when I bethought me to try to convince him civility obliged him to go to Lady C., as I was sure she wished much to introduce him and his poem to others of her friends; and, at last, I prevailed on him to go, my cousin most politely seeing him downstairs. I saw him no more; and I think, two days afterwards, the poor man, sick to death of London, and of being made a show of, took French leave, one morning early; and I believe he took with him both Lady C.'s gifts, the *blanket* and the *blouse*. It was a pleasure to me, in after years, to read an account of the poor wanderer's having found pious friends in the last days of his life, and that he died the death of a Christian."

Here we must stop, having said and selected enough to illustrate what we feel to be the peculiarity of the book, as a study of character. Ere we take leave, however, let us add, lest the spirit of our remarks be misunderstood, that Amelia Opie was not the only good or gifted woman the world has seen who has been inconsistent while she fancied herself an edifying example of conformity. Our heroine's discrepancies were worn with a more outward and visible significance than is revealed by those who belong to "the World's" people,—and hence the attention they have excited. Though her costume had changed since the days when Miss Alderson's hat and feathers captivated Opie, Mrs. Opie's liveliness of character and goodness of heart seem never to have dimmed—never to have been chilled—to the last hour of her life. In this she showed herself serene, considerate, and affectionate.

GUIDE-BOOKS TO THE SYDENHAM PALACE.

At length the bell has rung, the music ceased, and the curtain been drawn up. The play is begun, and before us lie bills of the performance. It is no time now to lament that the Courts succeed each other in no consecutive order, or that the architecture and art of India have no representatives: we agree to forget the agreeable fictions of the Assyrian department, and the fantasies of the Grecian frieze, and are very glad to take the Poor Man's Palace "for better, for worse."

We should not, however, have regretted to see a candid avowal of these and a few other unavoidable errors and short-comings in the well-written and lucid *Guide to the Palace and Park* (Bradbury & Evans), written by Mr. S. Phillips. (We may mention that of the various authors Mr. G. Scharf seems the most laborious and exact,—Mr. D. Wyatt the most comprehensive and complete,—Mrs. Jameson the most elegant and impartial,—Mr. Owen Jones the most original and searching,—Prof. Owen the most scientific,—Mr. Phillips the most readable,—and Prof. Forbes and Dr. Latham the most universally interesting.) We regret that the value of the General Handbook should be much impaired by the position of some of the objects having been changed since its publication; for although the numbers upon the objects still correspond with the numbers in the book, the use of the reference is impaired. Mr. Phillips remarks that care has been taken in the Art Courts to show the various developments of the human mind, and each mode of expression that has been made use of, as it succeeded or modi-

fied the form of its predecessor; while in the Ethnological and Zoological departments we see the various forms that the greatest of all mysteries—*life*—has assumed under the shaping hands of the Creator. We can here trace the various stages of human development,—how high the man may rise, and to what abysses he may sink.

The *Pompeian Court* falls under Mr. G. Scharf's province; and here we may remark a very excellent feature of the whole of these publications,—the generous care taken to record the labours of even the humblest assistant in the erection of this Temple of Art. We are glad to see this—even though there may be more than enough of bowing from Preface to Preface, and of self-complacency and mutual laudation. We like to know who sent these casts, and who put together those bosses. We feel ready to take off our hats to Mr. Boule, F.M.C. (foreman of the Mediæval Court), and to shake hands with Mr. Constance, T.M.C., (Time-keeper of the Mediæval Court). We are sure this was the true system of Mediæval guilds and Freemason brotherhoods. We never have any hopes of anonymous work:—we all know what translations mean when they have no translator's names appended, engravings with no engraver's superscription, or guide-books with no author's signet attached. The name on a work should be there to be the stamp of honour or the brand of failure,—a guarantee to the public and its security against haste, avarice, or carelessness. It is a cheap and healthy fame,—and one of the best signs for Art we have had the pleasure to record. Mr. Scharf does not pretend to much literary exertion, but we have a goodly array of authorities from Pliny to Bulwer—from Vitruvius to Mr. Scharf's own journal; and nothing is left untouched which should have been detailed, from the burial to the disinterment of the twin cities.

In the *Guide to the Egyptian Court*, by Messrs. Owen Jones and Samuel Sharpe, there is not quite so much shape as in Mr. Scharf's; perhaps from the joint labours not quite harmonizing. Mr. Jones remarks, rather rashly, in his Preface, that in Egypt the further we go back the more perfect is the Art; and we think he is rather led away by love of his subject when he adds:—"The Egyptians combined the *highest* sublimity of conception with the *most refined* and delicate finish of execution; while they originated, they excelled at the same time *all* who came after. They are inferior only to themselves." We should not care to match an Apollo against a Sphinx; because we know the Sphinx would be "deaf to time" at the second round. We are sorry, too, to differ with Mr. Sharpe, who thinks that the Egyptians were on the right track in Art, but the Assyrians wrong from the beginning. The latter seem to us to have possessed a finer germ than the former; though, unluckily, they had no Greeks to succeed them.

We think Mr. Scharf, in the *Roman Court*, had done the state more service if he had formed some distinct opinion about the name and authenticity of each statue, rather than entangle the reader with the everlasting antiquarian discussions that rob him of much of his pleasure. Thus, page 59, we are told, Mercury is probably a Meleager, or perhaps the Antinous. The *Discobolus* (No. 1315) is unworthy the collection; and might as well be at once broken up.—In the *Greek Court*, Mr. Scharf had done well to have glanced a little oftener at Greek mythology.

Mr. Owen Jones undoubtedly carries off the palm from his brother-writers by the well-written Preface to the *Alhambra Court*,—which is, in fact, a sound treatise on Art, and worthy of expansion. He also elaborates, in another

place, his views on ornamentation and colour; and even lays down the principle of architectural beauty as, that "repose which the mind feels when the eye, the intellect, and the affections are satisfied by the absence of any want." We are afraid he has here mistaken an element of beauty for the whole. Gothic Art, for instance, has a restless aspiration, very contrary to the Grecian calmness and self-satisfaction. Mr. Jones well observes, that "the erection of the Sydenham Palace has itself been a great work of education; and that the men who reared it could rear another better."

Mr. A. H. Layard, in his *Assyrian Court*, is, as usual, modest and genial, but more of the antiquarian than the author. The book is, however, a careful and valuable digest of his larger and more expensive works; and the public may think themselves lucky in getting so cheap and good an abridgment.

In the *Byzantine and Romanesque Court*, Messrs. D. Wyatt and J. B. Waring are perhaps rather too diffuse, giving the same number of pages to this small branch of the Gothic than Mr. O. Jones has to all the Art of Egypt. An examination of this Court will be quite sufficient to disprove Mr. Ruskin's dogma, that there is no element of the grotesque in Byzantine Art.

In the *Mediæval Court*, the same gentlemen are very exact, learned, and take a cosmopolitan view of the Gothic, which is expanding and bracing to our insular minds. They have not had time to show much literary craftsmanship,—but the ore is here. Mr. Wyatt very judiciously attributes the redundancy of the fifteenth-century imagination to the invention of Printing, and the consequent spread of knowledge; and he attributes the decline of Art to the natural reaction of exhaustion in the over-worked mind, which yielded itself in a sort of torpor to the chain of the Renaissance. This, however well put, is very superficial and insufficient, and demands some expansion at Mr. Wyatt's hands. Happier than the great one-idea'd mind is the polygonal mind, and we are glad to see Messrs. Wyatt and Waring, unawed by Mr. Ruskin's ban, pleading warmly for the Renaissance,—for its frequent grace of design and lively perception of the Beautiful. They say, truly, that the Renaissance could not be judged of by any remains existing in England before the erection of this Palace.—The *Italian Court* is a well-written continuation of the volume on the Renaissance, and evidently the work of men of refined minds and wide powers of appreciation.

In the *Handbook to the Courts of Modern Sculpture*, Mrs. Jameson is less indiscriminate in her praise than her predecessors, and quietly pushes many a statue from its undeserved pedestal. In a poetical little Preface, she condemns mere naturalism in sculpture, and says, "a fact taken from the accidents of common life is not a truth of universal import, claiming to be worked out by head and hand with years of labour, fixed before us in enduring marble—in the immutable forms of sculpture." As this sweeps away half the statues she describes, we think Mrs. Jameson had better have been entrusted with the antique than with the modern sculpture.

Mr. Phillips, in his *Portrait Gallery*, is, we think, rather too critical. He offers too many opinions, too few facts. The many would prefer to hear what the men were and who they were, rather than what Mr. Phillips thinks of them. A guide-book should be a guide-book, not an essay. Those who go to the Crystal Palace for instruction will desire to have all the leading events in a man's life—his deeds or works—quickly recalled to mind,—and then be left to draw their inference how his face and mind agree.

Prof. Owen is rather dry and scientific in his *Geology and Inhabitants of the Ancient World*; but then he has a merit that none of his companions share,—he is forbearing, merciful and short. His book is a careful summary of man's precursors, and this is certainly the most interesting branch of Geology. Even men who do not care for fire-floods or mud-deluges, horn-blende, and "Old Red Sandstone," may feel a certain fourth cousinship with the *Megalosaurus*.

Dr. Latham and Prof. Forbes are very readable in their *Handbook to the Courts of Natural History*, illustrating their subject with anecdotes of customs and manners. We do not know on which of the interesting savages to confer the palm of beauty,—whether on the Malay, with his teeth filed sharp, the Sumatran, with them dyed black, or the Hindoo, with them blood-red with the areca-nut. The Mundaca, holding the dry head of his enemy, enlists the sympathies; but then there is the Negro, with a plug of wood in his ear, to dispute his claim. There is the flat head and the lozenge head, woolly hair and no hair,—the dwarf Bushman and the stalwart Kaffer,—all men and brothers, presenting a very bouquet of hues, from the coal black rose of the Hottentot to the lily of the White man. As Mr. Jerrold says in one of his comedies—"A man cannot congratulate himself on all his relations."

Types of Mankind; or, Ethnological Researches.
Edited by J. C. Nott, M.D., and George R. Gliddon. Trübner & Co.

ALTHOUGH the natural sciences deal with facts which are admitted on all hands, the inferences drawn from these facts are frequently of the most opposite kind. It thus happens that sides are taken and parties formed even among natural philosophers. In these differences, too, we see that the pursuit of science does not lift men entirely out of the region of passion, and that the feelings often give a decision where the judgment alone would hesitate. The history of science is full of illustrations of our position. National feeling is often enlisted on the side of a theory or opposed to it. New views, which run counter to old-established practices, are unduly neglected, whilst all scientific theories that do not square with religious dogmas are sure to meet with unsparring condemnation. Nor are we speaking here of the treatment of scientific truths by the unthinking multitude or the designing few. Men, who think they are in earnest about the truth, are often led to oppose it by the influence of motives the existence of which they are not aware of. At first sight, there seems to be no reason why the Americans should not be as free from warp or bias on the subject of the natural history of man as any other philosophers in the world. But when we remember their "domestic institution" and that one of the great arguments in its favour is the distinctness as a species and the inferiority of the race of men who are the subjects of that institution, we feel that all arguments in favour of the specific diversity of the races of men, from this quarter, must be accepted with reserve.

The present work is a series of papers, written by different hands, and dedicated, with great emphasis, "to the memory of Samuel George Morton." America has produced few men more worthy of honour than Dr. Morton. He loved science because he loved truth, and few men have devoted themselves more enthusiastically to its culture and diffusion. Of the various branches of natural knowledge few had excited so little attention, at the beginning of the present century, as the natural history of man. Much was known and much had been laboriously written on the varieties of horses and dogs and

other animals, but little on the varieties of men. Called to give a course of anatomical lectures, Morton was struck with the little that was known of the relative anatomy of his own race. Living in a country where at least three great typical forms existed beside each other, he was induced to examine with care the anatomy, more particularly of the skulls, of these three varieties; and the result was a work of great interest and research—his '*Crania Americana*.' From his labours on this subject Morton was admirably adapted to carry on such researches,—and he gave the world a further contribution towards these studies in his '*Crania Egyptiaca*.' Such researches might have been carried on without involving necessarily the discussion of the great questions which Ethnology opens up. It appears, however, that Morton was drawn into these discussions; and, from some expressions in papers published in this volume, there can be no doubt that, whatever might have been his early convictions, he latterly admitted that his researches led him to conclude that there was an original diversity of mankind, and that the theory of the descent of the whole human race from a single pair was untenable.

The ostensible object of this work is to support this view, and for this purpose we are presented with the following papers:—1. A paper on the natural provinces of the animal world and their relation to the different types of man, by Prof. Agassiz.—2. A series of papers, by J. C. Nott, M.D., embracing general remarks on the types of mankind—a physical history of the Jews—African types—Egypt and the Egyptians—Negro types—American and other types—Excerpta from Morton's inedited manuscripts.—3. Geology and Palæontology in connexion with Human Origin, by W. Usher, M.D.—4. Critical Chapters on the Tenth Chapter of Genesis, and Biblical Ethnography.—5. Papers on Mankind's Chronology and Cognate Subjects, by George R. Gliddon.

It will be seen from this brief notice of the contents that the ground gone over in this work is very extensive; and, vitiated as we think much of the reasoning is, by a tendency to arrive at certain foregone conclusions, we must admit that there is amassed together in this volume a large quantity of matter that will be found of great interest to the ethnological student.

With the biblical criticism we have nothing to do; but we would remark, that the subject is not treated with that soberness which would inspire either the respect or confidence of the reader. We commend it, however, to the attention of our theological friends.

Prof. Agassiz's paper is professedly only a sketch, and is interesting as pointing out the connexion which exists between certain forms of animal life and the races of men. He divides mankind into eight types, each of which has its realm, with its peculiar animal inhabitants. They are as follows:—1. Arctic;—2. Mongol;—3. European;—4. American;—5. African;—6. Hottentot;—7. Malayan;—8. Australian. It is obvious that any number of such types as these could be manufactured out of the existing families of men. As an example of the animals accompanying the above types, we give the European, in which the animals are the bear, stag, antelope, goat, sheep, aurochs. As the result of his inquiries in this direction, the Professor says, we are reduced to one of two alternatives.—

"1st. Either mankind originated from a common stock, and all the different races, with their peculiarities, in their present distribution, are to be ascribed to subsequent changes; an assumption for which there is no evidence whatever, and which leads at once to the admission, that the diversity

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among animals is not an original one, nor their distribution determined by a general plan established in the beginning of the creation;—or 2nd. We must acknowledge that the diversity among animals is a fact determined by the will of the Creator, and their geographical distribution part of the general plan which unites all organized beings into one great organic conception: whence it follows, that what are called human races, down to their specialization as nations, are distinct primordial forms of the types of man."

Now, we think the anatomists and physiologists of this country would join issue with Prof. Agassiz on his conclusions with regard to both these propositions. We have now lying before us a Lecture delivered by Prof. Owen only a few weeks ago at the Royal College of Surgeons on this very subject, in which he states, as the result of his large anatomical knowledge, that all the races of men are derived from a common stock. Speaking of the value of the anatomical distinctions so much relied on by the followers of Morton, he says:—"With regard to the [before mentioned] distinctions of race;—in consequence of not any of these differences being equivalent to those characteristics of the skeleton or other parts of the frame upon which specific differences are founded by naturalists in reference to the rest of the animal creation, we come to the conclusion that man forms one species, and that their differences are but indicative of varieties."

We might also confront Prof. Agassiz with Prof. Edward Forbes's arguments in favour of the creation of a single pair or individual of all plants and animals as the only hypothesis which will explain the distribution of organic beings in time and space.

Whilst in many of the remarks in the papers subsequent to that of Prof. Agassiz we find great stress laid on the anatomical distinctions of the races of mankind, we find little attention given to the investigation of the claims of Philology to be regarded as an important aid in determining the question of the relation of races to each other, and of their probable unity or diversity. In this country—at least in the hands of Dr. Latham—this department of ethnology has assumed an importance second to no other. The result of inquiries into the languages spoken by the various races indicates close relationship where none had hitherto been supposed to exist; and although it has not greatly disturbed the classification of mankind as founded on physical distinctions, it has rendered it more than ever probable that the various languages are modifications of one type. In his last work Dr. Latham has discarded the use of the term "race" altogether, because "he believes that all the varieties of man are referable to a single species."

One of the most interesting papers in this work is that by Dr. Usher, 'On Geology and Palæontology in connexion with Human Origin.' One of the most startling parts of this essay is that in which the author unhesitatingly pronounces on the age of man on the surface of the earth from remains, found more especially in America. Speaking of the remains of a single human being found on the banks of the Mississippi, at a depth of sixteen feet in the soil, he says, from this "it appears that the human race existed in the delta of the Mississippi more than 57,000 years ago." It may be so; but surely it requires more evidence than the disinterment of a single human being, or a hundred human beings, from a bed of tertiary clay to prove the conclusion that comes so glibly from the pen of Dr. Usher. As to the opinions of those who think that these and other skeletons may have been buried where they are found at a much more recent period, Dr. Usher at once puts them down as persons in league with those

whom he regards as having an interest in giving a comparatively modern origin to the human race. We think we may retort the charge of motive,—and believe we express the truth when we say, that no evidence at present exists to prove anything like so great an antiquity of the human race as is here claimed for it by Dr. Usher. Nevertheless, his paper is an interesting one; and will be read both by ethnologists and archaeologists with interest.

That this book has considerable claims on the attention of the ethnologist we cannot deny; but we must warn the student against what we regard its oblique views of the debateable questions in ethnology. It contains many illustrations. Some of these are interesting enough; but we cannot but draw attention to one which is copied into the prospectus advertising the work. There, standing under each other, will be found three heads: one, illustrating the White races—the Apollo Belvidere,—another, the African Negro, and a third, the Chimpanzee. So handsome a Chimpanzee we never had the good fortune to see; and certainly we have been spared the sight of so villanous a Negro. The *animus* of this is rather too evident, and ought not to have been suffered in a work professedly scientific.

BOOKS ON THE WAR.

THE Rev. Henry Christmas has issued another little book, freely compiled from ordinary sources, in illustration of the War. It bears the title, *The Sultan of Turkey, Abdul Medjid Khan; a Brief Memoir of his Life and Reign* (Shaw), and appears to be designed as one of a triad. Nicholas had been painted already. Napoleon the Third is about to appear.

Mr. Christmas paints the young Sultan from personal knowledge and observation. We are told that he—

"is of the middle stature, with jet-black hair, beard, and moustache, the latter closely trimmed: it is said, however, that the natural colour is red. His complexion is very pale, and he wears an aspect of the deepest melancholy. There is much kindness of expression in his large, dark, and yet sorrowful eye, and his voice is singularly pleasing and musical. If the moralist wished to show how little the possession of despotic power could do to secure happiness, he need look no further than the countenance of this kind-hearted and most interesting prince."

From a picture of the man as he is, we pass to an account of how he became what he is. Says Mr. Christmas:—

"His education has been limited; for when his father, desirous to secure for him those advantages of which he so keenly felt the want himself, had arranged with a French gentleman of ability and great scientific attainment to become tutor to the young heir, the Grand Mufti, who was necessarily consulted, contrived to quash the plan. Mahmoud had stipulated that the tutor should live entirely with his royal pupil, and be the companion of his relaxations as well as of his studies; and had this been carried out, Abdul Medjid would, in all probability, have enjoyed a state of health very different from that in which he has now the misfortune to be, and have done credit to his instructor by his progress in learning. When the Grand Mufti was called for his opinion, he issued a *fatwa*, in which he was pleased to observe, that a prince of the Prophet's blood, and who was destined one day to ascend the throne of the caliphs, could not lawfully be educated by a *gaiour*."

The young prince, however, had that sort of education which often fits men for the work of life more nobly than the routine of the schools—self-education. His mother, too, though a slave, was a woman of capacity; and the result of the training of the harem was, that as soon as he ascended the throne of the Prophet, he hastened to surround himself with men of learning, and took to founding schools, hospitals, and manufactories. It is commonly said, that the young Sultan has little force of character,—

but this is only true when compared against the iron will and fiery purpose of his father. Abdul Medjid would, possibly, not have dealt with the Janizaries as Mahmoud dealt with them; but Mahmoud himself scarcely did a more striking thing than the young Sultan's defiance of Austria and Russia in the question of the Hungarian refugees. Gradually this mild and melancholy-looking prince has put the impress of a liberal and expansive intelligence on the policy of his country. Here is an anecdote in point.—

"There is a building lately erected just outside the walls of Constantinople for a barrack, and opposite to this the ministry gave a piece of ground to the French to build a church. Such a thing was never heard of before, and many objections were made to the grant. They were, however, all ineffectual, and the church was built. No sooner was a bell suspended within the steeple, than a deputation of the officers waited on Redshid Pacha, then Prime Minister, and represented to him the great pain inflicted on their religious feelings by the sound of a Christian bell. 'Gentlemen,' replied the vizier, 'when I had the honour of representing the Sultan at Paris, I found many true believers, Turkish subjects and others, in that great city of the Franks. I asked permission of the king to construct a mosque, and for some little time I could obtain no answer. I submitted plans and dimensions; and after considerable delay, I took the liberty of reminding the king, through M. Guizot, of my former application. I was told that the matter had not been forgotten, and that I should very shortly hear from his Majesty. Another fortnight elapsed; and then M. Guizot took me to a very desirable site, and showed me the shell of a building erected according to my own plans, which, together with the land on which it was built, the king desired might be considered as a present from himself to my august master. He left us only to finish the details. I think now, gentlemen, that you will see the propriety of our ceding a piece of ground for the French to build a church.'"

The Earl of Shaftesbury has made the English public familiar with the tolerant spirit in which the Turkish Government treats the Protestant missionaries. Mr. Christmas tells a story which may well be added to the facts and illustrations given in the House of Lords.—

"Not far from Bebek, a pretty village on the Bosphorus, there lived, no longer ago than the spring of 1850, an Armenian merchant, a man of wealth, and of considerable influence in his community. The articles in which he dealt were principally such as can be deposited in a small space—jewellery, otto of roses, perfumes, costly drugs, embroidery, Cashmere shawls, and the like. Of these, he had his house full at the period I speak of. He had been induced to hear the preaching of the American missionaries at Bebek, and the result had been that he left the communion of the Armenian Church, and declared himself a Protestant! The priests of his former persuasion did all they could in the way of argument; they stormed, they threatened, they cajoled, they entreated, but all in vain. The merchant 'had bought the truth,' and was resolved 'to sell it not.' The patriarch was applied to. It must be remembered, that there is an Armenian as well as a Greek patriarch; and his holiness tried all the same means over again, and with no better result; till, worn out with his fruitless labours, he gave commission to excommunicate the unfortunate merchant, and to denounce him as an excommunicated person from the altar. A few days after this, an unruly mob of Greeks and Armenians, but principally the latter, assembled in front of the culprit's house, armed with every species of destructive instrument, dispersed the family, who for the most part ran away in terror before the crowd had reached the building, and then deliberately pulled down the house, and made a bonfire of the goods."

The convert goes to the Grand Vizier.—

"I do not see," said the vizier, 'what I can do. If I interfere, it will be an extra-judicial proceeding, and will not fail to be made a handle of by those who dislike what they call innovations. The old Turks call me Diaoul Pacha, as it is; what will they say if I set up to be a judge among Christians?'

Meantime, it seemed as though the proceeding of the Armenian had opened a channel of thought in the mind of the vizier. 'Come to me again to-morrow; and though I cannot help you myself, I will take you to one who can.' * * * A caïque was ready, and to the merchant's awe, he soon found that he was to be introduced into the 'Sublime Presence.' The after-part of the preceding day had been spent in careful investigation, and the minister had laid a statement of the case before the Sultan, who, with a true Harun-al-Raschid feeling, had determined on taking the matter into his own hands. As soon as the Armenian had paid the customary respects, expressed his delight at beholding the proprietor of the sun and moon, and stated that henceforth his face, and the faces of all his descendants, would be whitened, the Sultan plunged at once in *medias res*. 'I am told,' said his highness, 'that the Armenians at Bebek and its neighbourhood have pulled down your house and burned your goods: this is wrong, very wrong; but now tell me, what have you done? for no man pulls down another's house for nothing. What crime had you committed?'—'May it please your Highness, I committed no crime at all: I forsook what they call the faith.'—'It is a bad thing,' said the Sultan, 'to forsake the faith; but what faith did you forsake?'—'I forsook the faith which commanded me to bow down and worship the Panagia (the Virgin Mary) and the saints.'—'What! those yellow-painted things that I have been told Christians worship?'—'Yes, your Highness; but Christians do not worship them. Since I have been a Christian, I have not bowed down to the Panagia.'—'Well, you are very much in the right; you have no right to worship their nasty pieces of painted wood; there is no God but God, and Mohammed is his prophet!'—The merchant bowed down reverently as the Sultan spoke, but doubtless made a little mental reserve, and no one ventures to contradict the Commander of the Faithful. Abdul Medjid now began to inquire into the particulars of the transaction, and finding that the account given by the Armenian tallied exactly with that which he had received from the vizier, who it will be remembered had made special inquiries into the truth of the matter, the merchant was dismissed, and an order sent to the patriarch of the Armenian Church to be at Beshektaşhe the next day about the same hour. In fear and trembling the primate made his appearance. The Sultan was evidently out of temper; scarcely could he wait till the ceremonial prostrations were over, when he began—'How is it that your people burn the goods and pull down the houses of my subjects? Am not I Sultan-ad-deen? Am I to eat dirt?' The patriarch was greatly alarmed. He attempted to explain. 'No!' said the Sultan, 'I know all about it, and have made up my mind.'—'May it please your Highness—' 'It does not please me, and that is why I have sent for you. Now hear what I have to say. I persecute no one for his religion, and I will not allow you to do it. God is great; what pigs you are to do such a thing! This man puts his trust in God, and sits down under our shadow: he shall not be robbed. Now listen,' continued Abdul Medjid, from whose countenance all traces of anger had passed away; 'this merchant must be reimbursed for his losses. (The patriarch began to look pale.) As he has been injured by my subjects, my treasury must make good the damage. No man may pray for vengeance against us for oppression.' His Holiness began to breathe again. 'Your Highness is the source of comfort and the rose of justice.'—'Yes, doubtless I am. This being the case, I must see to the redress of all mischief committed against those who look to the green banner for protection. Now, if I do no more than this, all true believers will have a right to complain, for will it not be taxing them to make up for the crimes of dogs and infidels? therefore, as I pay the merchant, you must pay me!' All trace of colour had departed from the patriarchal countenance. He opened his mouth, but the words would not come. It was not necessary; the Sultan made him a sign that for the present he might be silent. 'By this time next week the Armenian will have his wrongs redressed; on the corresponding day in the week following, you will restore the amount to our treasury; and then, as soon as you like, you will have our imperial licence and permission to make the evil doers, set on, O father of bad advice! by your

persuasions, indemnify you in your turn. Now I have to state the amount necessary: the merchant says he has lost eight hundred thousand piastres' (about 8,000*l.*); 'but as in the hurry and confusion of such an event, he has doubtless lost the recollection of many valuable things which he possessed, we will add one-half more, and we will say twelve hundred thousand piastres; and this will repay him in some way for the sufferings he has gone through. Our treasurer will pay him these 1,200,000 piastres next week, and you will repay it to us the week after.' Once more his Holiness attempted to speak, but the Sultan clapped his hands. 'It is spoken!'

Mr. Christmas makes up an amusing and interesting volume, by accounts of the Ottoman army, navy, civil establishment, and so forth. On the whole, this work strikes us as better in texture and more liberal in judgment than the 'Life of Nicholas.' We will add, however, that Mr. Christmas disclaims the Peace Society view of the war and its consequences. We are glad of this, as common sense and manly liberality gain a pleasant ally the more.

Schamyl and Circassia: chiefly from Materials collected by Dr. Friedrich Wagner. Edited, with Notes, by K. R. H. Mackenzie. (Routledge & Co.)—This is a seasonable work, full of incident and character. The subject, however, begins to be a little worn. Schamyl, so long hidden from the eyes of Europe,—yet so often turning with a yearning gaze towards the Frankish nations which his people always looked to for deliverance from the Russ,—now stands before us, like a fiery warrior as he is, distinct in outline. We do not tire of the figure;—but we are enough familiar with it now to wish to see it drawn by a master's hand. With his military equipment, with his mode of organizing the rude powers at his hand, we are, perhaps, less familiar. A note or two on this subject may be welcome. Mr. Mackenzie writes, or translates:—

'The organization of the army is a masterpiece of acutely-meditated precision, for it is constituted in a way calculated and designed to render possible the utmost strictness of discipline, without damping the natural warlike feelings of his subjects. Every naib keeps 300 horsemen at the disposition of the state; and the conscription is so conducted, that out of every ten families one horseman is drawn, and that family is free during his life from all taxes, while the other nine have to furnish his outfit and sustenance. This is the standing army.'

Schamyl can learn tactics from an enemy.—

'In his military arrangements he has so far imitated the Russians as to institute orders, marks of honour, and distinctions of rank. The leaders of 100 men who signalize themselves in action, receive round silver medals, bearing appropriate poetical inscriptions; the leaders of 300 men receive three-cornered medals; and those of 500, silver epaulets. Before 1842, sabres of honour, to be worn on the right side, were the only marks of distinction distributed. Now the leaders of 1,000 receive the rank of captain, and those of a larger number are generals. Cowards are distinguished by a piece of baize on the arm or back.'

We have in this book a picture of Prince Woronzoff, the Russian General in the Caucasus,—and many anecdotes and stories which are easy to read, if not very profitable. Here is an incident of Circassian life.—

'A French traveller when at Anapa spoke with a Kossack who had been taken at the Kuban, in an expedition of the Circassians against a Russian colony. He remained a long time with a Circassian prince, who sent him to work in the fields, and wished him to marry a Circassian woman. But as the Kossack, singularly enough, declined the offer, he was shut up with the fair lady, and forced to marry her. In order to avenge himself for this ill-treatment, he locked his master in his own house, set it on fire, fled with his wife to a neighbouring mountain, and beheld the conflagration with pleasure. He now went to another prince, whose chief excellence was,

that he had always been an enemy to his former master. This man treated him very well,—especially, it would seem, as he had made a bonfire of his bitter enemy. Sold again to many other masters, the Kossack came at last to Constantinople, and thence to Anapa in a Turkish ship.'

Here again is another incident, containing a touch of Circassian gratitude.—

'In Jekaterinodar, Moritz Wagner made the acquaintance of a German physician in the military hospital, who had been twice degraded to the ranks on account of a duel. The Circassians often treated his assistance; but they pay rather in kind than in cash. After a bloody encounter, the young doctor found among the dead an old Circassian, who still gave signs of life. He had him brought into his house, and the wounded man was cured by his skill, and by the care of the physician's wife bestowed on him. The old man was a mullah; and as soon as he was able to move, he fled to his country. Some time after this, a young Circassian came to the doctor's house, and requested him to accompany him to the chamber of a sick person. He consented to go; and the Circassian conducted him a long distance into the mountains, to the dwelling-place of the old mullah whose life he had saved, and who entreated him to remain with him, simulating illness at the same time. Just while the physician was away, the Tcherkesses made an inroad upon the stanitzas where he was residing. The expedition was entirely successful; and all the inhabitants of the Kossack village who were not killed in the fight were led away captive—a fate to which the physician was no doubt equally doomed, had not the mullah contrived to entice him away by this artifice.'

The Rev. John Cumming has published two Sermons on *The War and its Duties*, (Hall & Co.,) in which he reiterates his old notion, that Russia will yet 'wickedly sweep continental Europe and be crushed in Judea;' from which it would logically result, that England should now stay its hand, call back Napier and Dundas, and husband its resources for the great trial in 'the Valley of Jehoshaphat.'—Mr. J. G. Manly has printed *A Discourse delivered in Egham Hill Chapel, on the War and the Fast*, (Ward,) in which he deals with his subject in a rather vague and florid way.

OUR LIBRARY TABLE.

The Old Minor Canon; or, a Life of Struggle and a Life of Song. By the Rev. Erskine Neale, M.A. (Low & Son.)—'Struggle' and 'song,' it may be presumed, appear on the above title-page for the sake of alliteration; but the sweetness of heart cherished in the 'Old Minor Canon,' by his cheerful and loving devotion to the service of the temple, might have figured as the third 'S,' since the record is by no means a dreary one; and we are obliged to Mr. Neale for showing us that neither want of money nor want of success 'darken the day' for those whose hearts are set on better things than filling the purse or winning the race. Nothing can be well more offensive than a *Reverend Dives*—who mounts from his stall into the pulpit, there to mock his humble hearers with the plethoric announcement, 'that they have much to be thankful for in their poor estate;' but nothing belongs to a much lower order of morals than the perpetual reference which novelists are so apt to make to wealth, as the one *panacea*—the one argument for exertion—the one reward for virtue. 'The Old Minor Canon' is a pleasing miscellany of short tales, cases, and anecdotes,—containing its little bit of romance in the story of Mrs. Chicheley and her daughter,—its little bit of reality in its author's reminiscences of Bishop Broughton, of Sydney,—and more than one acceptable glimpse of the quaint people who cluster in the picturesque closes that hem round the Cathedrals of England. The gentle and simple comedy of the world ecclesiastical is, however, a mine as yet unexplored. Crabbe drew from it a humour or two, and so did the Author of 'Peter Priggin's' in later days,—but both writers were clergymen; and 'the cloth' seems to fancy that any exhibition of its class peculiarities in print is so much wilful and heart-

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less disenchantment of the charm, which, mystically and traditionally, belongs to the priesthood—whatsoever be the sect. Even Mr. Neale, though neither acrimonious nor uncharitable, writes, in many pages, as though the idea "of making a case" had been uppermost with him.

The Pirate's Fort: a Tale of the Sixteenth Century. By Louisa Mac Nally. (Dublin, Hodges & Smith.)—Miss Mac Nally has got hold of some interesting historical incidents, which might, if simply narrated, have made an interesting story. She seems to be tolerably well read in old legendary tales of Ireland, which would be welcome if she would be at the pains of collecting them, and refrain from overlaying them with her own attempts at fine writing; but that is an act of humility we are not sanguine enough to expect. "The Pirate's Fort," as it here stands, is simply a Minerva Press tale of pirates, where everybody talks in a stilted and stately style, from the heroine down to the sentinel, and look as if they were painted sugar-figures, that had stepped from the top of a twelfth-cake. If some young ladies take to writing stories as others do to crochet or sketching, we have not a word to say against it, so long as they abstain from print. These follies should be kept from the public eye.

A Hero of our Own Times. From the Russian of Lermontoff. Now first translated into English. (Bogue.)—The above title-page contains an error—as anyone may see by referring to the *Athenæum* No. 1356—in which was reviewed certain 'Sketches of Russian Life in the Caucasus,' published in English only last year, and which are these identical novels of Lermontoff, now again paraphrased. Mr. Bogue will be glad to correct his mistake in any future edition;—but it is singular that his paraphraser should have fancied himself alone in the field, when Messrs. Ingram, Cooke & Co. had so lately given all their circulating and advertising power to introduce these striking and painful little novels in an English dress. A third translation, by Madame Pulszky, was among the advertisements of last week, to form Mr. Hodgson's 112th "Parlour" volume.

A Few Leaves from the Newly-invented Process of "Nature-Printing." (Bradbury & Evans.)—The process by which the casts of natural objects are transferred to paper and printed in colours has been patented in England by Messrs. Bradbury & Evans,—and here we have the result of their first efforts upon a series of British plants. At first sight they look like very beautiful dried specimens of the plants themselves, and so life-like are they, that only a close inspection reveals the fact of their being copies. Of course they yield nothing further to the dissecting knife or magnifying glass of the phytologist; but it is something to have so exact a model of a plant that no doubt can exist with regard to its specific identity. Models of plants thus done from Nature cannot fail to be of service for the purpose of reference in making out the names of unknown plants. Collections of rare plants may thus be made by the botanist in cases where specimens could not be procured or preserved. Local Floras of interest or importance may thus be preserved, and fac-similes of important medical and poisonous plants could thus be preserved for reference; and would, we should think, be found serviceable in every medical man's portfolio. Although perhaps of less value to the professional botanist, who would prefer working at a dried specimen for the purpose of getting at the anatomy of the flower and the fruit, we have little doubt that these models will be found of great utility to the amateur botanist in making out the name of any unknown species he may happen to find or possess. We should think the species of British Ferns or British Grasses, or the whole British Flora, brought out in this way would be found eminently serviceable to the young student of botany. We would suggest whether it would not be possible to make sections of the flowers and fruits in such a way that they might be copied by this process, and thus become to the botanist of more value than ever as careful drawings of these parts. At present this process is evidently but in its infancy, and we may anticipate for it a much wider application in the future.

A Manual of Natural History, for the Use of Travellers. By A. Adams, W. B. Raikie, M.D., and C. Barron. (Van Voorst.)—We cannot say much to recommend this volume. It is neither popular nor scientific. It is loosely printed, and has a good deal of white paper about it. Its object is to supply an outline of the classes and orders into which animals, plants, and minerals are divided, and as far as this goes its characters and definitions seem correct enough. But the student and traveller want examples in species, and in no case do these appear. Neither are there any illustrations,—a prime defect in a work on natural history at the present day. There is, however, one class of persons to whom it may be useful, consisting of those who, having had a good natural history education, want some work of reference by way of reminder. There are, also, directions for preparing and collecting objects of natural history,—which contain valuable hints for those who are unacquainted with the details of this kind of work.

The Fruit, Flower and Kitchen Garden. By Patrick Neill, LL.D. (Edinburgh, A. & C. Black.)—This is a reprint of the article on Gardening in the 'Encyclopædia Britannica.' It has been revised and corrected by Mr. Ravenscroft, and is a useful volume on the subject to which it is devoted.

A Yacht Voyage to Iceland in 1853. (Hall & Co.)—This is a pleasant reading than many larger books,—perhaps on account of its brevity. We are taken rapidly from Birkenhead into sight of the "grand Atlantic roll"; and then under the moving glaciers of Iceland, and amidst fish-curers and preparers of cod-liver oil. The people board the yacht at Grundevich, whilst its owners are engaged in fishing, and express their feelings in incomprehensible jargon. At length one of them asks if the gentlemen understand Latin. "Perfectly," is the reply, for the honour of Oxford; and so the conversation is commenced. The learned man objects to call the small fry at first caught by the name of fish; but when a thirty-pounder is hauled up he exclaims, "Piscis est," with grave respect. The next character met is a pilot, who, understanding one English word, perpetually cries "Luff, luff," at the risk of taking them ashore:—and so we are led on to the neighbourhood of the Geysers, the chief object of interest to the voyagers. Although there is not much power of description displayed in this little volume, it is agreeable from being perfectly unaffected, and is worth the half-hour its perusal will occupy.

Black's Picturesque Tourist of Ireland. (Edinburgh, A. & C. Black.)—No person now travels for pleasure without some such companion as this,—because, according to our present rate of locomotion, no one stays long enough in any particular place to have a chance of hearing even the names of its lions by accident. It is necessary to know exactly what you want to see before you land from a steamer or step out of a railway carriage. This 'Picturesque Tourist of Ireland' is well arranged for the purpose it is intended to answer, giving a succinct account of sights, historical anecdotes, prices of conveyance, and hotel charges. It is illustrated with maps, charts, and plans.

Miscellanea Graphica: a Collection of Ancient Medieval and Renaissance Remains in the Possession of the Lord Lonsborough. No. I. (Chapman & Hall.)—Lord Lonsborough has been long known as a collector of antiquities: his taste for which was, we believe, derived from his excavations, as Lord Albert Conyngham, among the same class of barrows in East Kent which produced the very important collection of Anglo-Saxon antiquities that have recently been so much talked of. Since his elevation to the peerage, and the purchase of Grimston, his residence in Yorkshire, where he came into the possession of a small collection of arms and of some works of Art, made by Lord Howden, Lord Lonsborough has turned his attention especially to these two classes of monuments; and his collection is altogether a very valuable and important one. Under the above title, he has given to the world the first number of a handsome work, in which the most interesting articles in his possession are to be made more public in a series of engravings under

the artistic direction of Mr. Fairholt. Four of these engravings are given in each number; of which one is to be executed in gold and colours by the process of chromo-lithography, in order to give a more effectual representation of goldsmith's work and other ornamental articles. Some of the subjects in the present number—such as the carved ivory drinking-cup, said to have belonged to Martin Luther, the elegant ivory sceptre of Louis the Twelfth, and the magnificent shield in *cuir bouilli*—are certainly in the highest degree interesting. The first number also contains some singular rather than beautiful examples of jewelry, belonging to the sixteenth century,—several examples of the curious ornament from the table called a *nef*,—and a mirror cover and box, both of ivory, and belonging to the fourteenth century, with beautiful carvings of hunting and romance subjects. To judge by the first number, the work promises to be a handsome one, as far as outward appearance goes, and a useful one, as regards its contents in an archaeological point of view.

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 Woodgate's Sermons on Sunday Historical Lessons, Vol. 1, 7s. 6d. cl.

DR. WILLIAM STANGER.

NATAL papers record the death of Dr. Stanger, the Government Surveyor-General of the Port Natal district, on the 14th of March. Dr. Stanger was only in his forty-second year, and seems to have fallen a victim to an ill-judged application of the so-called hydropathic treatment. He had travelled from Maritzburg to Port Natal on horseback, and in order to relieve the fatigue he felt, was induced to submit to the application of the "wet-sheet." The next day inflammation of the lungs took place, which carried him off in one week. Dr. Stanger was born at Wisbeach, in Cambridgeshire, and educated at Edinburgh, where he took his degree of Doctor of Medicine. He subsequently visited Australia, and returned to England, and settled in London, where he commenced the practice of his profession.

His knowledge of natural history and his enterprising character recommended him to those who were engaged in fitting out the Niger Expedition, which turned out so disastrously in 1841. During

the voyage up the Niger, Dr. Stanger was one of the few who were not prostrated by the terrible fever which raged on board the ships, and it was mainly owing to his energy, in conjunction with Dr. Macwilliam, that one of the steamers was brought down the river. Although not attacked with the fever, his strong frame never wholly threw off the effects of exposure to the pestilential swamps of the Niger.—The scientific results of this expedition were small, and nobody regretted this more acutely than Dr. Stanger, who had anticipated a rich harvest along the banks of the river. On his return to England, he obtained the appointment of Surveyor-General to the new colony of Natal. Here his services were of great importance to the colony; and perhaps there is no individual in that community whose loss could have been so deeply felt. Dr. Stanger performed the duties attached to his office laboriously and conscientiously, and had little time afforded him to reduce to form his numerous observations on natural history. One of his last contributions to this science was the discovery of a plant belonging to the family of Cycads, possessing characters differing from any hitherto found in that family. This plant has been named after him, *Stangeria*; and a very interesting specimen is now producing its peculiar fruit in the Royal Gardens at Kew.

FOREIGN CORRESPONDENCE.

THE temptations to disregard all the bed and board deficiencies of this remote district of Tuscany, with which I threatened in my last letter to assail the reader, were not exhausted in setting forth the attractions of Pitigliano. About three miles to the north-west of that town there exists a spot in many of its aspects as striking and strange as any in Tuscany. It is the ancient and once celebrated episcopal city of Sovana.

This, also, was the site of an Etruscan city, as is proved by the numerous sepulchres and their inscriptions, first discovered, a few years ago, by Mr. Ainsley and recorded by Mr. Dennis;—though, strangely, no vestige of Etruscan walls remains. When the Lombards overran Italy, Sovana still governed itself, in independence, by its own laws. In later days it was ruled by its own counts, of the powerful family of the Aldobrandeschi, the leading nobles of the whole of this part of Tuscany. The terrible Hildebrand, that Gregory the Seventh before whom humbled monarchs trembled,—was, according to some accounts, one of this family. Others say that he was the son of a carpenter of Sovana. And this seems to be the more likely, from the fact that the accurate and laborious Repetti has been unable to trace his connexion with the great Aldobrandeschi family. Count or carpenter, however, here was he born, and hence went forth to mould the destinies of the world by the energy of his will.

At a later day Sovana—or Soana, for it is found written either way—was subjected to the Orsini, and shared the ills which their ferocious barbarism inflicted on their neighbours of Pitigliano. In the course of their quarrels with the Republic of Siena, it was besieged, sacked, taken, and retaken. In 1410, the Senese carried off from Sovana, as a trophy, the great bell of the Cathedral, still known in the Siena belfry as the bell of Sovana. In the accounts of the republic an entry is still to be seen of 200 golden florins allowed for the expenses of transporting the trophy from one cathedral belfry to the other.

By this time, however, the decay of Sovana must have commenced. For, in 1414, we find the Government of Siena decreeing an immunity from all taxation, as well as protection from all private creditors, for the period of fifteen years to all who would go and live there. This measure proved as fruitless as all such attempts to counteract artificially the laws which regulate population and depopulation have always been found. Again, we find the republic striving to accomplish its object by holding out still further inducements in the shape of an absolute bounty. And seventy-five families, we are told, were thus induced to settle there. It was all in vain. The laws of social

economy, which, at bottom, are as certain and immutable as those of physical science, were not to be so contravened. An architect, employed by the republic to survey the castle, reports, in 1542, that it could hardly be in worse condition, and, if not immediately restored, would shortly be in ruins. Cosmo the Third and Francis the Second successively attempted to reanimate the skeleton town by transporting thither, the first a colony of Mainotti, and, the second, a number of Lorrainers. But the pestilence was stronger than the Duke; and of neither Mainotti nor Lorrainers is a descendant or a vestige to be found. So that a city, which, in 1240, stood a siege by the army of Frederick the Second, contained in 1833 a population of sixty-four individuals.

Why this fated city should be thus depopulated by pestilence, while its neighbour, Pitigliano, at three miles distance, should be free from it, is a most puzzling fact,—which Repetti, after exhausting his ingenuity in conjectures, confesses to be an insoluble mystery. The geological and topographical features of the soil are in both cases identical, except that Pitigliano is about a hundred and fifty feet higher above the level of the sea,—a difference by no means sufficient to account for the phenomenon. I have myself very little doubt that it would be found that the small streams, which, flowing at the bottom of deep ravines, isolate Sovana from the plain around, much in the same manner as has been described at Pitigliano, have not so clear and free a course, and that in summer a portion of their waters, kept back by shoals and vegetable accumulations, remain stagnant beneath the walls of the city,—another example of the fact that all malaria is in truth only Earth's vengeance for neglect, the Nemesis of laziness. It is only hazardous a guess, which science will probably very soon convert into knowledge, to say that all pestilence whatever is referable to the same category. Ugly Dutch lowlands are healthy and wealthy, while lovely Italian hills and vales are beggared and pestilence-stricken. Should the sea make an inroad on the Dutchman's thriving pastures, he considers that the dikes are in a disgraceful state; when the choked water-course decimates the Italian's ruined city with plague he deems it a "disgrazia,"—and the difference in the understood meaning of the two words contains in it pretty well the whole rationale of the prosperity of the one and the misery of the other people; as well as a tolerably complete history of the cause, origin, and progress of malaria.

The different sense attached to this word, *disgrace*, *disgrazia*, by ourselves and by the Italians is a curious instance of the manner in which a whole volume of national characteristics may often be read in a minute point of linguistic observation. To the self-relying Englishman, habitually aware that "God helps those who help themselves," to be "disgraziato" is to be *disgraced*.—but the translation of the Italian's thought, when he speaks of a "disgrazia," is not a "disgrace," but a "misfortune"—a "*disfavour*." Whatever evil may befall him, he calls it by no other name, and attributes it to no other cause. He has recourse to his habitual and never-failing "*pazienza!*" and seeks his remedy, if any, in striving to propitiate the *favour* of that power, earthly or heavenly, by whose *disfavour* he conceives himself to have been afflicted.

To return, however, to that "city of Jeremiah," as Repetti calls it, poor *disgraziata* Sovana. It was a bright and lovely morning on which I started to walk from Pitigliano to Sovana, and a more interesting and delightful walk it is impossible to conceive. It is first necessary to descend the steep path which leads along a slanting shelf cut in the cliff from the town to the bottom of the deep ravine beneath it. The stream is crossed at a spot where it works an antique mill, and then the opposite side of the gorge must be climbed. This is accomplished by the aid of one of those very remarkable ancient bridle-paths which have been already spoken of. The old water-channel carefully carved out of the living rock, and following the windings of the road, to prevent the deterioration of the pathway which would result from its being itself turned into a water-course by

the rains, is yet extant, and testifies to the careful labour of a less *poco-curante* generation than the present.

Some three or four hundred feet having been thus climbed, the traveller emerges on the high table-land of volcanic rock, through which all these ravines and paths have been cut by nature and by man. The plain, scantily ornamented here and there with trees, and in many places but scantily covered with soil, shows a miserable half-cultivation, which sounds the warning note of the desolation towards which the stranger is approaching. No sooner has the level of the plain been reached, than Sovana is visible, and appears not more than half a mile distant. But more than one of these profound ravines, unseen till they are close at hand, lie between it and the traveller. Similarly deep cut paths descend into and re-ascend from these. The last of them runs immediately beneath the walls of Sovana; which, like Pitigliano, stands at the point of confluence of two of these, and must have possessed a position of equal strategic strength.

Nothing can be more picturesque than the immediate *entourage* of the city. The sides of the ravines are more richly wooded here than at Pitigliano. And the fine yellow masses of the ruins of the feudal castle, fantastically crowned with a solitary cork tree on their highest fragment, and hanging over a wilderness of rock-broken woodland, rich with autumnal colouring, and varied here and there with the sculptured fragments of Etruscan tombs,—all were lighted with a cold smile of wintry sunshine when I saw them, which struck my fancy as appropriate to the utter solitude and death-like calm of the place.

I climbed the ravine, passed under two ruined gateways, across what had been the court-yard of the castle, and so entered the long street; which still stretches for half a mile of continuous, but for the most part ruined, buildings, and leads the stranger to the cathedral at the other end of it. There remain fragments of buildings amply sufficient to testify to the former importance of the city—massive cut stone doorways—the fragment of a "palazzo pubblico," studded over with the armorial bearings of past governors,—and massive ruins of stalwart palaces. The tenements still inhabited by the miserable remnant of population are mingled pell-mell among their more utterly ruined fellows; and one is led to speculate on the psychological effects that must result from a life passed from childhood to age in a scene so eminently calculated to suggest ideas of death, decay, and desolation. I saw but two groups of living beings in my walk from one end to the other of this dreary street. The first consisted of a very old priest, with a huge triangular hat, who was sitting doubled up upon a donkey, which a buxom young lass was driving behind.

The Bishop and Chapter of Sovana have for several centuries resided at Pitigliano. But a daily "service" of some sort must be done in the ruined city, not so much because there are a few human beings still there, as because there is still the cathedral. And this poor old priest is accordingly despatched—a donkey-load of spiritual comfort—for the daily supply of the ancient metropolises. The girl charged with the convey of this freight seemed to be in haste to get back to the more life-like atmosphere of Pitigliano; for she belaboured the donkey's sides till the increased pace of the animal shook the poor old father's shoulders still nearer to the pommel of the saddle. Two old crones sitting idly together in the sun under a ruined doorway were the only other living things I encountered in Sovana.

The Cathedral, unlike its old friend the castle, is still erect and weather-tight. It is a huge, gaunt, naked church, with a look as cheerless and woe-begone as if it were sensible of the solitude around it. I found the door upon the latch; but there was little inside to repay one for breaking the almost awful stillness of the damp old walls. A few inscriptions to the memory of departed bishops stud the sides of the nave. One who had died in a far distant city had ordered his heart to be brought back to the desolation of his own metropolitan church! Another claims in an inscription, placed under the sorry and decrepit old organ pipes, the

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honour of having adorned the church "his resonantibus ornamentis"!

Such is the city of Sovana,—the most striking scene of ruin, I think, that I ever witnessed. For to my feeling there is something far more oppressive and suggestive in such a scene as this than in the bare gigantic walls of some Etruscan city, from which life has been banished for a thousand years. Here life, though its pulses are beating low, still struggles. All is not yet over. And the ruins and memorials around tell of a people and a life more akin to our own.

The antiquarian interest at Sovana is of the highest order. But on this head I cannot do better than refer the reader to the pages of Mr. Dennis. It will be sufficient here to let the antiquary know, by a few words cited from his enthusiastic description, how great a treat awaits him in this all-but-unknown spot. After having cited the observation of Mr. Ainsley, the first discoverer of these tombs, that in all his experience of the antiquities of Italy he had seen no place which contains so great a variety of sculptured tombs as Sovana, he gives it as his own opinion, that "No Etruscan Necropolis more truly merits that name, or has the character of a city of the dead more strongly expressed in its monuments than this of Sovana." "There are here a much larger number of cliff-hewn sepulchres than on any other Etruscan site, and a far greater variety of architectural decoration. Nowhere are the mouldings so singular and so varied; for they show the characteristics of widely remote countries and of very different ages. Egypt, Greece, Etruria, and Rome have all their stamp here expressed. In the general character of its sepulchres, there is the same variety; for to its own peculiar features Sovana unites the characteristics of other Etruscan cemeteries widely distant from it, and from one another. Norchia, Bieda, Castel d'Asso, Falleri, Sutri, Cervetri, all find their representations. * * * Nowhere, moreover, are inscriptions on the exterior of the monuments so abundant; and of the Poggio prieco and Soprapija it may almost be said, *nullum est sine nomine saxum*! Nearly every rock here speaks Etruscan."

Does it not seem passing strange that such a spot should have been discovered in the middle of the 19th century by an Englishman, at a distance of ten miles from the high road from Florence to Rome? The discovery is now, however, some ten years old; yet I think I should be safely within the mark in asserting that not ten travellers have profited by it. It is ten miles out of the way, and the world is in a hurry!

T. A. T.

OUR WEEKLY GOSPEL.

THE meeting of the British Association for the Advancement of Science is fixed for Wednesday, September 20th, at Liverpool, under the presidency of Lord Harrowby.

The Crystal Palace opened on Saturday. A Victoria day—bright and not too bright—one of those thoroughly English days on which cloud contends with sun for mastery—brought out all the varied beauties of the Palace. Without, the grey soft morning lay upon the ground tremulous and melancholy, though every moment gleaming up with the sudden pleasantness of a smile. The distant woodlands lay in shadow—not in opaque shadow, but transparent rather—as if some Una moved beneath the trees, making sunshine in the shade. Within the Palace, all the lights appeared to gather and condense. When cloud gained the upper hand, a blue bright tinge, like the hue of a Venetian sky, seemed to rest on plant and fountain. Then, again, gleams of gold shot through the crystal roof, and lying richly on the foliage, Courts, and carpets, brought to the eye and the imagination unexpected beauties. On the ceremonial we need not dwell. Of the musical effects, we speak elsewhere. Of the Courts in which the arts of other nations are brought home to us, we have already spoken. There is little to add, nothing to subtract. As to the several merits of the old Palace and the new, opinions widely differ. Nor are they likely to be reconciled with time. On a point so despotic as individual taste, harmony is not attainable,—for men will reason

from the same data to exactly opposite conclusions. Poetical minds cling lovingly to the old Palace, because it was the first thing of its kind. Others fancy the new one because it is new, as children like the newest toy the best. Much might be said for both sides. Hyde Park had the advantage in originality—Sydenham has it in beauty. Yet Sydenham will not supersede Hyde Park. Memories cling about the green sward there which no magic can exorcise and no ingenuity transfer to another spot. But then that other spot may grow its own harvest of emotions:—in time it may become a centre to which the gathering thoughts of men converge, and at the name of which the heart pauses with remembered pleasure.

Lord Rosse's last reception, as President of the Royal Society, was held on Saturday last at his house in Connaught Place. The knowledge that it was the last—a melancholy thing at any time, and doubly so when the host is such a man as Lord Rosse—gave a tone of sentiment and interest to the gathering, not common at scientific soirées. Prince Albert and the King of Portugal were present. There was also an unusual gathering of literary and artistic notabilities, as well as of men of science; and the sentiment of regret at the breaking of a social tie, which for several years had bound together under his lordship's roof persons of high stations and high attainments, was unrelieved by any certainty as to when or where the men about to separate would again find themselves collected under such auspices.

On Wednesday, the Earl of Ellesmere, as President of the Geographical Society, collected the members for the first time at Bridgewater House. The noble suit of rooms and the great picture gallery, in which the guests were received, are yet without decoration; but enough was visible in form, proportion, and scale, to indicate a splendid future,—and the unrivalled collection of pictures shone there in seemingly more than their original beauty.

Mr. J. Conington, Lecturer of University College, Oxford, has been elected to the Latin Professorship.

A hundred years having now elapsed since the foundation of the Society of Arts, it is proposed to celebrate the fact by a public dinner. Few societies have so good a right to congratulation on the completion of a series of works as the old body meeting in the Adelphi under the auspices of Prince Albert. The Crystal Palace in Hyde Park—the union of Mechanics' Institutions—the organization of the International and Colonial Port Reform,—these are but some of its more recent works. The dinner, which is announced for Monday, July 3, is to take place in the grounds of the Crystal Palace Company at Sydenham,—under the presidency of the Duke of Newcastle, one of the vice-presidents,—and we do not see that there could be a more appropriate place selected. Without the Society of Arts there would assuredly have been no Crystal Palace.

Sir R. I. Murchison writes, in relation to the Chadda Expedition:—"A very few words are called for in reply to Mr. Petermann's criticism of my recent letter to you on the subject of the Chadda Expedition. Your readers who perused my statement must have seen that it contained no charges against Mr. Petermann (as he asserts); and that so far from disparaging the conduct of Mr. Macgregor Laird, I highly eulogized it. My sole object was to rectify the omission, on the part of Mr. Petermann, of all allusion to the Royal Geographical Society, the chief officer of which had, from first to last, taken an active part in promoting this very Chadda Expedition; and who has had the satisfaction of hearing from the Earl of Clarendon himself, that in default of the manner in which the representative of the Geographical Society pointed out the desirableness and efficacy of the plan now being carried into execution, his Lordship would not have sanctioned the project. In alluding to Lieut. McLeod's more extensive scheme of exploring the countries between the Niger and the Gambia, I re-affirm, that although recommended by the Royal Geographical Society, which was a matter of notoriety, the project was never

'really entertained,'—i. e. as a public measure to which Her Majesty's Government assented.

"RODERICK IMPEY MURCHISON."

"16, Belgrave Square, June 14."

By a slip of the pen, in our notice of General Nott's 'Memoirs,' we allowed our readers to infer that this gentleman had the merit of rescuing the English ladies taken by the Afghans. The chief merit of this transaction was due, we believe, to General Sir George Pollock, the commander west of the Indus,—under whose orders General Nott acted throughout. Facts have been stated to us which confirm the assertion here made in all the particulars; but we do not think it is necessary to state them in detail.

The library of M. Arago, rich in works on science in all languages,—but particularly so in ancient and French authors,—will be sold next week in Paris.

L'Indépendance Belge announces that M. Victor Hugo has finished a philosophical—but not political—romance, 'Les Misères.' This was almost published the other day, when it was suddenly held back by the author,—who seems, it is added, unable now to part with the manuscript of any new novel—else, why have we not long ago had his military romance, the 'Quinqu'engrogne'!

The following communication on the subject of the Burnett Treatises speaks for itself.—"We have received since last Whitsunday Term, and continue to receive, numerous applications from competitors, asking for the return of their MSS., and inquiring as to the decision of the Judges. These applications are made, we find, under the impression of the Trustees having promised, in their advertisements, that the prizes should be awarded by the term in question. This is a complete mistake, as a glance at the advertisements themselves would have shown; and it will save much needless trouble to such parties and to ourselves to remind them that the reference therein to a Term of Whitsunday, which has been so strangely misunderstood, was simply this:—an undertaking on the part of the Trustees to pay over the prizes to the successful competitors at the first Term of Whitsunday after obtaining the award of the Judges. No one at all acquainted with the duties imposed on these gentlemen could have expected them to decide before Whitsunday of the present year. We have already frequently published an assurance, which we now repeat, that no delay whatever shall take place in announcing the result of the adjudication as soon as we receive it. We are, &c., ALEX. AND JOHN WEBSTER."

"Aberdeen, June 14, 1854."

Our attention is called to the fact that the works of a certain writer are advertised as 'Montgomery's Works,' and we are assured that incautious purchasers have ordered them in the belief that they were the works of 'the poet Montgomery' just deceased. We do not believe, as our informant does, that there is any intention or any willingness to deceive. It were well, nevertheless, that the practice were discontinued. Where there is a known name visibly representing to the public eye a known worker in literature, it is better to avoid that name, even if the person coming after has a right to use it. The addition of the Christian name would be enough,—and this good taste at least, if not the morality of trade, should enjoin.

A Correspondent writes.—"A Correspondent of the *Athenæum* wrote some time since respecting the mis-management of the school and library endowed by Abraham Colfe at Lewisham. I would, if you will allow me, ask in the *Athenæum* whether the subject has been, or is likely to be, brought before the Charity Trust Commissioners, that the intentions of the founder may be better carried out than they appear to be at present?"

M. Ivan Golovin writes.—"I have not given permission to any one to publish a new edition of my work, 'Russia under Nicholas I.,' brought out in France in 1845. The new edition, advertised as now ready, is so far from being anything new that even the likeness of the Czar which it gives is one taken at the time he was Grand Duke. 'The Nations of Russia and Turkey, and their Destiny,' the second part of which will appear next week, will answer the present demands of the public, so

as to render a new edition of the former work superfluous.

IVAN GOLOVIN."

The Natal papers are full of discussion on the probable influence of the alleged discovery of gold at the Cape of Good Hope on the prospects of that colony. It appears that there is good reason to believe that the precious metal exists also in the vicinity of Natal. Dr. Stanger, whose premature death we have elsewhere referred to, delivered a lecture before the Natal Society a short time since, in which he stated his conviction that gold exists in the Zulu country; and traced a line of rocks in which he expressed his conviction that gold would be found. The direction of these rocks is parallel with the auriferous rocks of Australia.

Newcastle, one of the finest towns in England, is about to try an experiment in education. The Vicar has proposed a scheme for building ten new schools in that town, at a cost of 20,000*l*. The proposal has been adopted at a large public meeting, at which the Vicar announced that the Bishop of Durham had promised a subscription of 250*l*., and that some other sums had been collected; and, as they might probably expect about 7,000*l*. from the Privy Council, there would be 12,000*l*. required to be raised by voluntary contributions.

A Correspondent writes from Florence,—"There is a work now approaching its completion here, which may be usefully pointed out to the attention of translators and publishers. It is the 'Storia Politica dei Municipi Italiani,' by Paolo Emiliani Giudici, the well-known author of a history of Italian *belles lettres*, and of a translation of Mr. Macaulay's History, which the priesthood have striven, ineffectually, to have suppressed. About 1,400 pages of the work,—published in Italian fashion in *fasciculi*,—have appeared, and seven more numbers will complete it. The history of the Italian 'communes' would be a more accurate rendering of the title, than would be conveyed by the term 'municipalities.' And in fact, the author had in the first instance proposed to call his work 'La Storia dei Comuni Italiani.' But incredible as it may seem, the ruling powers—clerical and secular—here were so grossly ignorant of the history of their country as to suppose that this title portended a work on communism, and the author was accordingly obliged to seek a substitute for the ill-omened word. It was essentially the right one, however; and Sismondi was wrong in calling the governments of mediæval Italy *republics*,—a term which, as Giudici remarks, is taken from the ancient forms of Greece and Rome, and which implies the idea of independent states, which the governments of mediæval Italy never pretended to be,—always acknowledging the 'suzeraineté' of the Empire, however large the measure of civil and political liberty which they enjoyed. The communes of Italy took that name on successfully emerging from their struggle with feudalism, because they demanded the abolition of all *privilege*, and the entire community of civil rights. Their success in this struggle was due to their dextrous use of the opportunities afforded them by the internecine quarrel between the two great enemies of their liberties, the Emperors and the Popes, on the vital subject of the investitures. The rogues fell out, and honest men came by their own. Of the second great struggle for supremacy between the Empire and the Church, which may be considered to have closed with the death of Henry of Luxembourg in 1313, the final result was less favourable to the cause of freedom. Unlike the majority of writers, Giudici thinks that the communes erred in supposing the Papal cause to have been that of liberty. He thinks that the scheme of once again making Rome the seat of a Western Empire and thereby reducing the Papal power to its early limits, was at that time both feasible and calculated to advance the best interests of humanity. And I am much inclined to think that a speculator on the events of that important period, who in estimating them will cast his glance far enough over the vista of the following centuries, will be led to agree in his view, though it is contrary to that of several historians. But that which is especially calculated to make the work useful to his countrymen, and favourable to the cause of Italian freedom abroad, is the philosophical

moderation of its tone and sentiments. The most sober lover of well-balanced constitutional liberty will find nothing to fear and everything to hope from the propagation of such theories of society and government as those deduced by Giudici from the eventful story of the upward struggles, successes, faults, violences, reverses, and final fall of the Italian mediæval communes. He has printed in an appendix a few highly interesting documents. One is 'Lo Statuto dell'Arte di Calimala.' Calimala is the name of an obscure street still existing in the heart of the oldest part of Florence. It was formerly the head-quarters of the dealers in foreign cloth, one of the leading staples of the old Florentine commerce. All the commerce and much of the government of the city were in the hands of the various 'Arti' as they were termed, or Guilds as we should say,—corporations which, as Giudici remarks, should be considered as political rather than merely industrial bodies. Another is the text of the 'Ordinances of Justice,' made by Giano della Bella, after that most radical of all the Florentine revolutions which altogether abolished the class of Nobles. This book of ordinances is in many respects highly curious; not least so in the style of its diction. It was written just five years before Dante composed his first prose work. And the purity and correctness of its language are such, says Giudici, that it contains hardly any word not now in use by approved writers. And yet Dante has the credit of having formed the language. Another highly interesting document is the entire *procès-verbal* of the trial and condemnation of Savonarola. I may mention, before quitting the subject, that Signor Giudici is preparing another work on the 'History of the Florentine Democracy,' that is, as he says, 'of the most democratic commune of which either ancient or modern history contains the record.'

ROYAL ACADEMY OF ARTS, Trafalgar Square.—THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.—Admission (from 9 till 7 o'clock), 1*s*.; Catalogue, 1*s*. JOHN PRESCOTT KNIGHT, R.A. Secretary.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY, with a collection of PICTURES BY ANCIENT MASTERS AND DECEASED BRITISH ARTISTS, IS NOW OPEN daily, from 10 to 6.—Admission, 1*s*.; Catalogue, 6*d*. GEORGE NICOL, Secretary.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE FIFTIETH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 5, Pall Mall East, from 9 till dusk.—Admission, 1*s*.; Catalogue, 6*d*. JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—THE TWENTIETH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace, daily, from 9 till dusk.—Admission, 1*s*.; Catalogue, 6*d*. JAMES FAHEY, Secretary.

GALLERY OF GERMAN PAINTINGS.—THE SECOND ANNUAL EXHIBITION OF THE WORKS OF MODERN GERMAN MASTERS IS NOW OPEN daily, from 9 A.M. till dusk.—Admission, 1*s*.—Gallery, 168, New Bond Street, next door to the Clarence.

EMPRESS OF THE FRENCH.—A Full-Length Portrait of HER IMPERIAL MAJESTY, Painted from the Life by Edouard Dubufe, has just been received, and is now placed in the EXHIBITION OF THE FRENCH SCHOOL of the FINE ARTS, 121, Pall Mall, opposite the Opera Comienne. Open daily, from 10 to 6.—Admission, 1*s*.; Catalogue, 6*d*.

COLOSSEUM, Regent's Park.—Admission, 1*s*.—The original PANORAMA OF LONDON BY DAY is exhibited daily, from half-past Ten till Five. Museum of Sculpture, Conservatories, Swiss Cottage, &c. The extraordinary PANORAMA OF LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till Five, and during the Evening, CYCLOPAMA, Albany Street, is NOW OPEN, with a magnificent Panorama of NAPLES, exhibiting the great Eruption of VESUVIUS and DESTRUCTION OF POMPEII, A.D. 79; with the present state of the Ruined City. These Views have been long in preparation, and will be exhibited with all the resources of this vast Establishment. Daily at Three and Eight o'clock.—Admission, 1*s*.; Reserved Seats, 2*s*.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—A new picture of SEBASTOPOL, with all its fortifications, from the Admiralty drawing, by Lieut. Montague O'Reilly, of H.M.S. Retribution, and SILISTRIA, are now added to the DIORAMA of the DANUBE and BLACK SEA.—Daily, at Three and Eight.—Admission, 1*s*. 2*s*. and 3*s*.

ATTRACTIVE NOVELTIES.
ROYAL POLYTECHNIC INSTITUTION.—PATRON:—H.R.H. PRINCE ALBERT.—Four Important ILLUSTRATIONS JUST ADDED to the Views of the SEAT OF WAR on the DANUBE and in the BALTIC. The BALTIC FLEET in the DOWNS, CAPTAIN OF KRONBERG, Forts ALEXANDER and PETER, at KONSTADT, CROWN QUAY, St. PETERSBURGH, KALAFAT, WIDDIN, SEBASTOPOL, entrance to the BLACK SEA, BATTLE of SINOPPE, and DESTRUCTION of the TURKISH FLEET, &c. &c. LECTURES by J. H. PEPPER, Esq., on the CHEMISTRY of our DAILY BREAD, in special relation to that made by the NEW PROCESS, on Tuesday and Thursday at Two o'clock, and in the Evenings on the DECORATION of PAPER.—LECTURE by Dr. BACHHOFFNER on ELECTRICITY and the ELECTRIC LIGHT.—Open Mornings and Evenings.—Admission, 1*s*.; Schools, and Children under Ten years of age, Half-price.

Mr. FRIEND'S Grand Moving Diorama of CANADA, the UNITED STATES, NIAGARA, and the St. LAWRENCE, with original Songs, Glee, and Chorus, forming the most beautiful entertainment in existence. Daily at Three and Eight (Saturday Evening excepted). NEXT the POLYTECHNIC, Regent Street.—Admission, 1*s*. and 2*s*.; Reserved Seats, 3*s*.; Boxes, 10*s*.

SCIENTIFIC

SOCIETIES.

GEOLOGICAL.—May 24.—Special General Meeting.—Sir R. I. Murchison, V.P. in the chair.—W. J. Hamilton, Esq., was unanimously elected President of the Society; on the resignation of Prof. E. Forbes, in consequence of his appointment to the chair of Natural History at Edinburgh; and the thanks of the Society were unanimously given to Prof. E. Forbes, on retiring from the office of President.—Joseph Prestwich, Esq., Jun., was elected a Member of Council, in the room of the Rev. H. M. De la Condamine, lately deceased; and the Meeting also requested that Mr. Prestwich would undertake, during the remainder of the Session, the duties of Secretaryship, vacant by Mr. Hamilton's election to the office of President.

Ordinary Meeting.—W. J. Hamilton, President, in the chair.—Messrs. E. Brotherton and W. Ferguson were elected Fellows. The following communications were read:—'On the Structure and Affinities of the Hippuritide,' by S. P. Woodward, Esq.—'On an Outlier of the Bagshot Sands in the Isle of Sheppey,' by C. H. Weston, Esq. In April 1848 the author noticed that the blue clay of the cliffs near the East End Preventive Station passes upwards into an iron-coloured clay, and that this clay is capped by ferruginous sands, which extend for about one mile and a half to the S.E., capping the highest parts of the cliffs. These sands, from their general appearance and position, Mr. Weston referred to the Bagshot Sand series, regarding them as an outlier of that formation.—'On the Thickness of the London Clay; on the relative Position of the Beds in some of the best known fossiliferous Localities; and on the occurrence of Bagshot Sands on the London Clay in the Isle of Sheppey,' by Joseph Prestwich, jun., Esq. Taking only such lines of section as afford a definite upper horizon of the London Clay, viz. that obtained by the super-position of the Bagshot Sands (as at Wimbledon, Hampstead, High Beach, Rayleigh, Sheppey, &c.), and ascertaining the base of the London Clay, in all cases practicable, by means of well-sections, Mr. Prestwich finds that at Alum Bay, Isle of Wight, the London Clay is 193 feet thick; at Whitecliff Bay, 367 feet; Southampton, 320 feet; in the vicinity of Hungerford and Newbury, from 200 to 250 feet; at Odham, 330 feet; Reading and Wokingham, 370 to 400 feet; Chobham and near Windsor, about 400 feet; at Hampstead, 420 feet; Wimbledon and High Beach, about 430 feet (not 530 and 700, as stated by Conybeare and Phillips); Rayleigh, 420 feet; and in the Isle of Sheppey, about 480 feet. By means of several sections and a careful stratigraphical planning, at the same time allowing for the different levels of the several parts of the district, and comparing the numerous well-sections, the author showed that the London Clay gradually expands as it ranges from east to west: at first very rapidly, until it attains a thickness of from 300 to 400 feet, and then very gradually, until, about London, it averages from 400 to 430 feet in thickness. In Sheppey and on the opposite Essex coast it reaches its greatest development, as much as 470 to 480 feet. Mr. Prestwich observed, that with regard to this apparently regular development, the London Clay was not spread over a previously denuded land-surface, but was a continuation of a series of marine and estuarine deposits which had already filled up the irregularities of the old chalk surface. In Sheppey Mr. Prestwich met with a thick bed of yellow sand on a hill to the east of Minster, and on the cliffs between East End and Ramsey. This sand the author refers to the lower part of the Lower Bagshot series; and, as the fossil fruits and plant remains of Sheppey are chiefly derived from the clays just beneath these sands, it appears that this singular fossil Flora belongs mainly to some of the uppermost beds of the London Clay: probably to

the first 50 or 60 feet. From the absence of these highest beds at Southend, the fossil fruits are much scarcer there than at Sheppey, whilst shells and crustacea abound; the clays of the Southend cliffs corresponding to those of the lower part only of the cliffs at Sheppey, and belonging to the uppermost zone, which is also found at Brentwood. The Highgate fossils belong to the second zone of the London Clay; they occur chiefly near the level of the road at the Archway, in beds of sandy clay. This zone is marked also at Clewer's Green, between Basingstoke and Reading, and at Margaretting Street, near Chelmsford. The Chalk Farm, Primrose Hill, and Copenhagen Fields fossils form another and lower zone, and are, on the whole, deep-sea forms. To the west, however, probably the depth of water was less. The Harwich and Bognor group of fossils, which, however, differ in their conditions of sea-depths, belong to the lowest part of the London Clay, as well as the beds at Potter's Bar, and at Cuffell, near Basingstoke. At Alum Bay, where the London Clay is not so thick, its paleontological divisions are less marked, and similar fossils are generally prevalent throughout its thickness. In the London district each zone is marked by a few distinct species of organic remains, forming distinct, but nearly-related groups, although many species range throughout the four zones, in varying proportions. In the lowest zone deep-sea forms prevail in the eastern area, and are replaced by shallower water species to the west. The same occurs in the third zone. The second zone has a profusion of species belonging to waters of moderate depth; and in the first or uppermost zone (or, perhaps, superadded beds of the eastern area) occur the great bulk of the remains of reptiles and fishes, and of plant remains.

ASTRONOMICAL.—May 12.—G. B. Airy, Esq., President, in the chair.—The Rev. W. Taylor, Messrs. G. Bishop and A. Marth were elected Fellows.—The following papers were read:—'On the Determination of the Longitude of Cambridge, from Observations by Galvanic Signals,' by Prof. Challis.—The result derived from 281 signals is 22° 69' east, as the final determination of the longitude of the Cambridge Observatory. This determination is no less than 0' 55" less than that which has been used, and upon which no suspicion at all rested of being in error to anything like this amount. An account was read 'On the Observatory at Stone Vicarage, near Aylesbury,' by the Rev. G. B. Reade. The observatory consists of a transit-room and a tower for the equatorial, and is furnished with a transit instrument of 6 feet focal length, the object-glass of which is 4½ inches in diameter. The object-glass of the equatorial is 7½ inches in diameter, and 12 feet in focal length. The observatory is also furnished with a complete set of meteorological instruments, obtained under the direction of Mr. Glaisher.—'Notes on Experiments relative to Lunar Photography and the Construction of Reflecting Specula,' by the Earl of Rosse.—'As you mentioned to me in one of your letters that the Astronomical Society would be glad to hear from time to time what we are doing, there are two or three little matters I have been recently engaged in which may, perhaps, interest them. First, as to lunar photography. I have constructed a smooth motion-clock to carry the plate of glass, and its performance is satisfactory. The regulator is thus made: there are two levers with balls on the extremities, which exactly balance in every position; they are acted upon by two springs with screw adjustment, and on the expansion of the balls the regulating friction takes place at a ring at the centre of the rods carrying the balls. The crossed rods pass in the inside of the ring and rub the inner edges of the ring. The object was to obtain a regulator independent of position. The direction of the motion of the glass plate is regulated by an adjustable slide, and we set the slide by trial, not by a table computed for the purpose. To set the slide, an eye-piece, with lines truly parallel to the slide, is inserted. By such means a pretty picture of the moon can be obtained; but at present, I believe, there is no known photographic process which is sufficiently sensitive to give details in the least degree approaching to the way in which they

are brought out by the eye. The application of such a smooth motion-clock to instruments not equatorially mounted, may, perhaps, be important, as it affords great facilities for the use of the micrometer. With our 3-foot telescope, I have no doubt, excellent micrometric measures might be obtained; and with a somewhat enlarged small speculum there would be ample time without hurry. For all objects but the moon, a table might be constructed with little trouble for setting the slide which would save time. You recollect, no doubt, how greatly superior silver would be to speculum metal, if it could be as well and as easily polished as speculum metal. At the Ipswich Meeting of the British Association, I described a process which had been, to a certain extent, successful. It is difficult, however, and uncertain; and as a silver surface is very perishable, it would scarcely be worth while to employ it, except under special circumstances. Another method which I have very recently tried is perfectly easy, and promises well. A plate of glass is coated with silver by precipitation from saccharate of silver. The silver film is then varnished with tincture of shell-lac, and when dry, the temperature of the glass is gradually raised to the fusing point of shell-lac. Pieces of shell-lac are then laid upon it, and over them a piece of thick glass. A slight weight presses out the superfluous shell-lac, and the whole having gradually cooled, the silver film adheres permanently to the shell-lac, the glass upon which it had been originally precipitated being easily removed without injuring it. We have thus a silver surface apparently as true as the glass upon which it has been precipitated, and with a beautiful polish. The experiment is imperfect so far as this, that as yet merely common plate-glass has been tried, and not a true glass surface; and as I am about to set out for London, I shall have no opportunity for some time of completing these experiments. With the view of applying Mr. Lassell's levers to one of our 6-foot specula, should there be a reasonable prospect of improving its performance in that way, I have tried some experiments as to the practicability of drilling speculum metal. I find it can be drilled by a tubular drill of soft iron and emery, the core being from time to time removed by a pointed chisel, and a very light hammer, by which it can be safely broken up gradually. A drill with diamonds set in a groove, cuts it well also; and even a drill of perfectly hard steel, revolving slowly, cuts it well; so that there can be no serious difficulty in making the necessary perforations.—The Astronomer Royal, having resigned the chair to Mr. Sheepshanks, proceeded to give a full explanation to the Meeting of the various experiments alluded to in the foregoing communication from Lord Rosse, his remarks being rendered readily intelligible by means of models, which he had caused to be constructed for the purpose of illustration, and which had been obligingly forwarded by him to the apartments of the Society. He pointed out the advantage which the system of supports for resisting edgewise pressure, now proposed by Lord Rosse, would have over that of Mr. Lassell, of which it was a modification, namely, that in the case of a reflector being mounted equatorially, it would prevent the possibility of undue pressure against the side of the supporting-ring, during the period when the telescope was being pointed to a celestial object; whereas in Mr. Lassell's system, the supports come into their proper operation only after the position of the speculum has been rectified by rotating the tube in its cradle: this is a point of great importance in large specula, as it is found that they do not immediately recover their normal figure after distortion by pressure. At the same time, he took occasion to repeat that he still thought it preferable to avoid the rotation of the telescope tube in its cradle altogether, which the altazimuth mounting he had proposed would effect, and yet still provide for an equatorial movement in the telescope; although he was aware that Mr. De la Rue was of opinion that the difficulties of mounting very large telescopes on an equatorial stand might be overcome. The Astronomer Royal also pointed out, that if such a mounting were adopted, it would be desirable to so construct the

system of supports for resisting the pressure perpendicular to the surface of the mirror, as to admit of the fulcrum of the levers for resisting edgewise pressure being carried by them, in order that the ends of the levers might support the pressures in all directions equally, without constraining the mirror in any way, and without impeding its change of position by any sensible friction.

ENTOMOLOGICAL.—June 5.—W. W. Saunders, Esq., V.P., in the chair.—Among various donations, was one of two boxes of insects collected in Burmah, containing many new and fine species, presented by Capt. Hamilton.—Some fine drawings of Indian insects and their transformations, made by Mrs. Hamilton, were also exhibited and greatly admired.—Mr. F. Smith exhibited some Hymenoptera, recently captured, in Scotland, by Mr. Foxcroft,—including a new *Andrena*, and the dark varieties of *Andrena clerckella*, exactly like some brought from Nova Scotia, and now in the British Museum.—Mr. Janson exhibited some insects, also sent up by Mr. Foxcroft from Scotland; among which were some rare *Elaters*, *Pogonocherus fascicularis*, and a larva of *Polio tinia*, out of the head of which grew two fungoid excrescences, which the captor states were green when the larva was alive.—Mr. Douglas exhibited the scarce beetle, *Dritus flavescens*, taken near Darenth Wood; and seven specimens of *Elachista*, lately reared from the larva state.—Mr. Westwood exhibited some cocoons of the "Eria" silk, forwarded by Dr. Templeton from Malta,—into which island the silkworms forming them had recently been imported from India; the threads of silk were agglutinated together more than those of the ordinary silkworm; and a method of unwinding was a desideratum.—The Chairman said, that only a few days since a gentleman residing near Geneva requested he would procure for him samples of the different kinds of Indian silk, such as were sent by the East India Company to the Great Exhibition of 1851, as he had succeeded in unwinding all the kinds of silk of which he had been able to obtain cocoons; and this discovery the Chairman said would, therefore, be of great value, if successfully applied to the silk in question, which was of an exceedingly durable nature, and only required some method of unwinding it to render it extensively useful.—Mr. Boyd exhibited *Elachista Treitschkei*, reared from larvae which ruined the leaves of *Cornus sanguinea*; making therefrom flat oval cases, in which they passed the winter.—Mr. Westwood read a memoir 'On Goliath Beetles,' describing several new species.

SOCIETY OF ARTS.—June 7.—General Meeting, to receive the Report of the Council on the proceedings of the past year and the auditor's statement of the receipts and expenditure; Harry Chester, Esq., Chairman of Council, in the chair.—The Report commenced by adverting to the fact, that the one hundredth year of the Society's existence had now been brought to a close. It then proceeded to give a brief epitome of the papers which have been read; and the discussions which have taken place at the weekly evening meetings during the past session. The subjects dealt with have been numerous and important; many of them being the most exciting topics of the day.—The organization of the Universal Educational Exhibition, which is to be opened with a *Converazione* at St. Martin's Hall by H.R.H. the President, on the evening of the 4th of July, was alluded to in the Report; and in reference to this the Council remarked, that they confidently believed it would give an immense stimulus to education, as well by means of the articles exhibited as by the lectures and practical discussions intended to form part of the plan. There had been an increase of 246 in the number of members during the year; and the auditor's annual statement of receipts and expenditure showed that the monetary prospects of the Society were most satisfactory.

MEETINGS FOR THE ENSUING WEEK.
 Mon. Statistical, &c.—On a Decennial System of Coinage, by Mr. Minsal.—Our Commerce with Russia in Peace and in War, by Mr. Danson.—Statistics of the Colony of Victoria, by Mr. Bell.—Statistics of the United States of America, by Mr. Walton.

TYPE. Lithograph, &c.—'On the Relations of the Lower London Terraces of France and Belgium,' by Mr. Prestwich.—'On the Fossil Foot-tracks in the Wealden Rocks at Hastings,' by Mr. Beekley.—'On the Geology of parts of Persia and Turkey,' by Mr. Loftus.—'On the Geology of Nappor, Central India,' by the Rev. Messrs. Hisslop and Hunter.—'On a Labyrinthodont Reptile from near Nappor, India,' by Prof. Owen.

PLAT. Photolithograph, &c.—'On the Rock Formations of India, with special reference to their European Connections,' by Mr. Greenough.

FINE ARTS

First Report of the Department of Science and Art.

THIS ponderous volume of 642 pages contains a great deal of weighty matter:—we say it in earnest and not in jest.

What England needs now is, that Art should be appreciated by the mechanic and the craftsman. We have quite enough of *dilettante* Art,—of picture-gallery connoisseurship and public exhibition patronage. Art must sink lower ere it rise higher. We have enough of the mere luxury of Art,—of cinquecento stoves and *rococo* boudoirs,—of Louis-Quatorze drawing-rooms and Renaissance upholstery;—but from the Art that the poor man's pence may reach,—the Art that elevates and refines, that inculcates the beautiful of daily life, the simple poetry of articles of domestic use,—we are still far removed.

It will be still long, we fear, ere the willow pattern—that tasteless type of Chinese petrification—is dethroned by the beauty of a cheaper *Sèvres*, that might be tasteful, yet not costly. It will be long ere forms as exquisite as the simplest vases of Greece shall depose our ewers or our flower-pots,—and smirking shepherds will, we suspect, still long reign despotically over our mantel-pieces, in spite of all the grace of cheap statuettes and Italian castings.

We are glad to see, however, by this Report that the Schools of Design are rapidly increasing; and the mechanics of our large towns are growing more alive to the advantages of a perfect Art-education, at an expense almost nominal as far as regards actual payment, yet sufficient to support the schools; and sufficient to avoid wounding the rational pride of the student. The novice is compelled to undergo a course of severe training in geometry, anatomy, and perspective:—he is obliged to study all previous styles, and to learn to design both originally and after a prescribed fashion. The student is not so much directed into any particular track, as prepared at a future period to direct his attention to any with equal chance of success. The system of training pursued is eminently eclectic; and seems fitted for a country whose Art is still unformed. By this mode of study, the mind is led to observe what elements of past styles meet the wants of the present day, and how far they can be safely followed. The student is rather taught to think than how to think; and Nature is perpetually presented to him as his model, to be lovingly, but not slavishly, followed.

This principle is sensibly enforced by Mr. Redgrave in his judicious and clear-sighted lecture, 'On the Necessity of Principles in teaching Design,' appended to this Report. Quoting Prof. Forbes, he says:—"It is not through the mere imitation of God's productions that we can hope to benefit and elevate Art-labour,"—words that should be posted up in every workshop—aye, and studio—in Great Britain. The structure of the plant or flower is first carefully dissected and analyzed,—the component parts examined and sketched,—the law of its growth ascertained, and the harmonious relation of its tints and colours carefully noted; nor are the graceful accidents of its growth—for accidents they are—neglected; and the designer, having by these means obtained a complete knowledge of his subject, is enabled to arrive at the simplest mode of displaying it characteristically; and would be as little likely to put four leaves to his rose as design one from the embalmed contents of a *hortus siccus*. Such studies—such investigation of the details of Nature—will enable him to give the fullest character of the flower or plant by the simplest elements of form or colour.

The student is thus taught the symmetry of Nature's works and the geometric law of develop-

ment that governs them. He learns to imitate as far as the artist may imitate the unreachably; he learns not to degradingly copy a Nature half seen and partially understood, but to create like Nature, and to shape a world of beautiful conventions, hemmed in from the infinite only by the severe necessities of a purely artificial use. His mind becomes filled with wonder and delight; he sees unity at the root of change and order where before seemed anarchy. He finds that in the small brown seed lie the undeveloped laws that make the flower expand heart-shaped or star-shaped, that bid its tendrils climb or creep, cling or crawl, give aid to weaker blossoms, or clasp the stronger for support.

No imitation can ever lead to greatness—no part of nature derives grandeur or beauty from aping the glory of another—no leaf can draw nourishment from another plant's root. A masculine woman and an effeminate man are equally detestable. True Art must also be not only original, but progressive. When the Greeks stereotyped their Venus and their Vase, their Apollo and their Acanthus, they had ceased to grow. We English have two hard things to do: not only to found a national school of Art, but to acquire a love for Art,—and then the school will spring up under any hedgerow where the shepherd-boy picks a flower to pieces and, though he knows it not, turns at the same moment botanist and poet. We must not only acquire a national love of Art, and when we have acquired it found a school, but we must, when we have founded it, consider it as the mere bud to a future fruit. We must not, like a fisherman's child, rest satisfied to stay on the sands playing with the coloured shells, when fish are to be sought in the distant depths for summer's use and winter's food. Do not let us be too sanguine about the effect of these hot-beds of Art, these forcing-houses of the artistic mind. We have not yet learnt to keep our hands off works of genius. We break the noses of statues and cut our names on their pedestals—we prefer whitewash to colour—imitation to idealism—Dutch bores to saints and prophets—glossy portraits to poetic creations—prose to poetry. Our door-knockers and the willow pattern content us—we call our streets after capitalists and not after great men.

The Report shows that good is being done, and that our workmen and mechanics are slowly being leavened by higher views than the mere question of what will sell. They find the purchaser is as willing to be led as to lead, and that the best thing will always eventually sell best. The schools grow in many places self-supporting; in fifteen months, 20 self-supporting schools have been established,—while on the old system it took sixteen years to establish 20 schools, in spite of an annual parliamentary grant of 7,000*l.*, and eighteen of these self-supporting schools took thirty-one of the medals out of ninety-six.

The manufacturers now even begin to avail themselves of these schools, and apply there for students whom they may engage; and one of the greatest wants of the age is here in some degree met, by female pupils being started in life in very remunerative and refining employments.

BRITISH INSTITUTION.

Exhibition of the Works of Ancient Masters.

ONE hundred and seventy specimens, consisting of representations of many of the schools of ancient Art, though none of the very highest, give a good general idea of the varied nature of the different collections of the United Kingdom, the productions contained in which have served to swell into bulky volumes those records which have lately been given to the public under the denomination of Art-Treasures. Called upon as are the proprietors of these collections to make annual contributions, and have been for nearly forty years past, the difficulty of evoking anything in the way of novelty will readily be understood, and excepting on the occasional importation of some foreign gallery, we must sometimes be content to renew acquaintance with old friends. These, however, come to us too often with new faces. They have been either changed irrevocably by the *im-pairer's* hand, or by ill-timed and oft-repeated varnishings.

Our notice, as is just, must commence with those schools in which the most aspiring and spiritualizing tendencies may be discerned; and although there may not be very select examples of the highest class of Art, there are some as worthy of the student's as of the connoisseur's investigation.

The *Belisarius* (No. 1), by Salvator Rosa, is most assuredly not one of these. It is full of the eccentricities of this dashing member of the Neapolitan school. Its poetical suggestions are not, however, strong enough to redeem it from the censure of being structurally untrue, inflated in style, and melo-dramatic in taste.

It is to the Correggio, *Our Saviour in the Garden* (12), we must turn to contemplate the union of high poetical conception with refined taste and exaggerated pathos. The gem of Apsley House, and hitherto known as one of the chief pictorial conquests made in Spain by the Great Captain, it is here we perceive the versatile hand of him who could decorate a great cupola, fascinate the mind into positive illusion by accuracy of perspective appearance, and, as in 'The Assumption' at Parma, extend space to an almost interminable distance. In the little picture before us we know not which most to admire—the deep, nay sublime, pathos of the human form, the superb expression of the countenance, or the highly poetical gloom with which the evening shades have invested all the elements of its composition. This picture has been hitherto only known through the medium of an indifferent copy in our National Gallery. This is to be regretted. Few pictures, we think, would do the young artist so much good as a daily study of this fine composition. It would act as a corrective to the predominant fashion for detailing trifling particulars. Drapery, in this exquisite work, while it makes tasteful revelation of the forms which it encompasses, is not the point of attraction. The heroes of the quilted-petticoat school, the brocade decorative painters, and the class whose ambition it is to perpetuate in paint the commonplaces of the ball-room and the theatre will do well to consult this emanation of a master mind. As a spiritual performance, this Correggio is most remarkable.

By Guercino there are several examples. In *An Allegory* (25) is seen much of his materialistic disposition; in style it is not unlike the picture from the same hand, 'The Woman taken in Adultery,' in the Gallery at Dulwich College. Of the pair, *Judith with the Head of Holofernes* (101), and *Joseph's Garment brought to Jacob* (107), the first is most to our taste. They are all three, however, examples to the student, in the sense *technique*, of great mastery over the pencil, of facility in noting down, after the true naturalist habit, the obvious or individual character of the separate objects, unassociated, however, with the sentiment which the situations inspire, and exhibiting more of the *amour-propre* than of the devotedness of purpose of the painter.

There is something fine in the massive character of the *Venetian Lady* (46), which is ascribed to Giorgione. That it is an individuality cannot be doubted. That its ascription to Giorgione is just may be questioned. Neither is our credulity less taxed respecting *The Portrait* (124); though the latter has more of the quality of tint for which the great colourist was especially known.

This quality of fine colour is nowhere in the present Gallery better instanced than in Rubens's sketch—for it is but a sketch—*A Jewish Sacrifice* (37). Full of learning in its compilation, and of character in the anecdotal functionaries who are officiating, it bears the air of an improvisation.—*The Boar Hunt* (21), by himself and Snyder, and *Rubens's Wife and Child* (22), by the same artists, are other testimonies of superb execution in such matters. Snyder tells us here how difficult it is to realize the idea of *action* in the brute form. He does not set up a dead object to paint from; nor does he evade the difficulty of action by presenting a canine epigram—with a false human sentiment. He gives us, on the contrary, such action as proves the extent of his memory in retaining what must have been at best, to his observation, most transitory.—*The Triumphal Procession* (42), belonging to Mr. Rogers, is not

of so high a quality as the 'Jewish Sacrifice.' It is evidently of an earlier date, when the artist's mind was less expansive, and when the hand was slower to trace what that mind conceived. The heads of the females alone offer abundant proofs of hardness of execution as well as of want of variety. The largest picture, *The Virgin and the Infant Jesus, with the Adoration of St. Bonaventura* (106), is exuberant in the wealth of pictorial resources, with much of the alloy of accidental forms that seem singularly at variance with the classically bred artist. *The Portrait of Sir Anthony Vandyke* (79) can hardly be accepted as the production of his preceptor. It wants vigour of drawing, colour, and handling.

For these qualities, combined with much refinement, we are to look at Vandyke's *Portrait of Snyder's Wife* (24): a consummate production, uniting in one picture infinite force and delicacy, brightness and sobriety. Here we have an instance of the separation of character from caricature. It is like the Gevartius in certain of its details; and for expressiveness and vitality in the eyes may vie with almost anything of its class. For richness of colour, in the drapery more especially, it may with reason be compared with some of Rubens's best; an observation which, with equal truth, may be applied to the whole length of the *Lady and Child* (62), one of those exemplifications of his skill with which the palaces of Genoa once abounded. Although there may be some inconsistency in the relative proportions of the mother and her offspring, there can be no question as to the merits of the work as a piece of artistic management. To Venetian example may be set down the achievement of chromatic splendours in form. The dignity of the lady herself the painter of Cadore need not have disdained.—In the study of *Ann Carr, Wife of William, Fifth Earl of Bedford* (15), the subtle refinements of tinting of a later period of his practice are observable, embodying one of the aristocratic natures of the court. It is worth a hundred studies such as that of *James Stuart, Duke of Richmond* (20), alleged to be by Vandyke; but which bears no one trace of his taste or his hand. It is possibly by some one of his many assistants,—a copy perhaps from one of the master's original works.—*Dedalus and Icarus* (90) needs no comment. We protest against the libel of assigning this picture to Vandyke.

An unworthy thing—unworthy of this Exhibition—is Greuze's *Girl* (60), one of those wretched presentments of insipidity, anatomical impossibility, and prurient taste which speak ill for the judgments, if not the morality, of the frequenters of the fashionable auction-room. Such pictures are at best but enlarged manifestations of that perverted taste which delights in the decorations of the Vienna pipe. The tone of colour and the effect are as sickly and diseased as the tastes to which they appeal. *The Boy* (70) and *Le Petit Boudoir* (80) are less objectionable, as being less pernicious to good morals; but they are maudlin in their sentiment, unmarked by vigour on the one hand, and diseased in their general hue and sickly in their expression.

By Sasso Ferrato, an artist with whom an insipid taste is sometimes identified, there is an exceptional instance afforded in *The Virgin and Child* (51). There is less of the prettiness of the Sèvres miniature—more of the robustness of the oil-palette.

In contrast with this will be found a very manly *Pietà* (89), by Tintoretto, very subdued and simple in its colour, bearing no slight analogy with some of those devotional strains in a minor key which are best heard in the Sistine.—By a brother Venetian, of a more lively cast, though not of his customary silvery tone, will be once more seen Paul Veronese's *Saviour in the House of Simon the Pharisee* (71), one of those combinations of figure and architecture which, after the production of the colossal work in the Louvre, must to the artist himself have been mere sport or pastime. Readiness of hand, picturesqueness, and great sense of apposite contrast distinguish this masterly study.

The Carlo Dolce—*The Virgin and Elizabeth* (16)—will not satisfy those who remember the 'Poesis' of the Corsini, and other small examples in Rome

and in Florence. It has, however, less of the polish of his cold and repulsive aspect.

With Spagnoletto's large canvas of *Jacob with Laban's Flock* (40) no one can be content who values truth of hue or depth of sentiment. This is just one of those transcripts of unworthy circumstance in which indifference to technical considerations has superinduced obscurity. Painted on a very dark red or brown ground, the lights of the picture have subsided, and dinginess is the consequence.

There is some excellent flesh-painting in Murillo's *Virgin and Child* (41), bestowed on forms so strictly national and so plebeian as to destroy all idea of consistency. In such works there is not the slightest conception of the *spirituelle*; divine natures are presented in the persons of indiscriminately selected peasantry:—at most, the imitative capacity has been exercised, and the spectator turns from the work without the acknowledgment of emotion. The student of Ethnology will find more interesting subject for comment than the student of Scripture.

Of a more consistent and more spiritual character is that study of a head, entitled *An Angel* (114), by Guido. There is much exquisite feeling in the expression conveyed in tones of silvery sweetness. This is a better exemplification of the master than *The Virgin* (55), which has more than the amount of vapidity that is occasionally seen by him in such a theme, or than the *Christ crowned with Thorns* (138).—The last member of the Bolognese school we shall have need to refer to is Albano, for the *Diana and Actæon* (30), a picture that proves how wrong are those country gentlemen who think and declare that no picture was ever worth more than 30*l.* If that sum were ever exchanged for this canvas its proprietor has shown much enterprise, and a more speculative spirit than the merits of the performance need have called forth. Works of this kind are dear at the smallest conceivable amount of coin.

FINE-ART GOSSIP.—The fifty-eight pictures by old Italian Masters, forming the collection of M. De Bammerville, were sold on Monday last by Messrs. Christie & Manson, and realized 3,105*l.* in the mass. Four of these pictures were bought for the nation—the selection made being, in our opinion, not in every case a very wise one. Economy in such matters is not unfrequently but another name for waste. The following is a list of the chief pictures, the prices at which they sold, and the purchasers of them.—Among works by A. Dürer, were, 'A Portrait of a Senator,' bought for the National Gallery for 147*l.*;—'Squirrel eating Nuts,' painted on vellum, date 1512, bought by Mr. Graves for 14*l.* 14*s.*;—'Head of a Stag,' on paper, 13*l.* 2*s.* 6*d.*;—'A Cat watching a Mouse,' 22*l.* 1*s.*;—'A Hare,' 38*l.* 17*s.*;—a Van Ostade, 'An old Woman,' by Mr. Rutley, 32*l.* 11*s.*;—a Greuze, 'Female Singer,' Mr. Winckworth, 25*l.* 4*s.*;—a Le Sueur, 'Tobit's Wedding,' 21*l.*;—a Van Eyck, 'The Virgin,' by Mr. Nieuwenhuys, 64*l.* 1*s.*;—a Lucas Cranach, 'Christ,' by Mr. Graves, 158*l.* 11*s.*;—a Wilhelm, of Cologne, 'A small domestic Altar-Piece,' by Mr. Farrer, 63*l.*;—a Starnina, 'The Saviour,' by Lord Overstone, 14*l.* 14*s.*;—a Byzantine picture of 'The Virgin,' by Mr. W. E. Gladstone, 5*l.* 5*s.*;—a Pachierotto, 'The Madonna,' for the National Gallery, 92*l.* 8*s.*;—a Sandro Botticelli, 'The Madonna,' by Mr. Farrer, 220*l.* 10*s.*;—a Niccolò Alluno, 'Head of Christ,' for the National Gallery, 55*l.* 13*s.*;—a Sandro Botticelli, 'The Madonna,' by Mr. Barker, 546*l.*;—and a Lorenzo di San Severino, 'The Madonna,' for the National Gallery, 393*l.* 15*s.*

Something is at last to be done as regards our place in the Paris Exhibition. We understand that the Board of Trade Department of Science and Art are now making arrangements to carry into effect the wishes of the French Government, by providing for an adequate representation of British Art. It is obviously most desirable that the selection of works representing the British School should be as full and complete as possible, at the same time that it should be of a character to do honour to British Artists, and to raise the Art of this country in the estimation of Europe.

With this view the Board of Trade has requested the representatives of the various public bodies in Art to give their assistance and advice in framing proper preliminary regulations. For Painting, the Presidents of the Royal Academies of London, Edinburgh, and Dublin, the Presidents of the Society of British Artists, of the Old and New Water-Colour Societies, and of the National Institute of Art, together with the Art-Superintendent of the Department of Science and Art, on the part of the Board of Trade, have been invited to form a Committee, to consult on the best means of carrying into effect the wishes of both countries. To make suitable regulations for Sculpture, Sir R. Westmacott, Mr. C. Marshall, and Mr. J. Bell have been requested to form a Committee. For Architecture, Prof. Cockerell, Prof. Donaldson and Mr. Scott; for Engraving and Lithography, Mr. J. H. Robinson, Mr. Lane and Mr. Wornum. It is to be hoped that, with the advice of these gentlemen, representing each section of Art, a complete and satisfactory selection may be made, so as efficiently to represent British Art in the Congress of 1855.

MUSIC AND THE DRAMA

MUSICAL UNION.—SIXTH MATINEE.—Willis's Rooms, June 20th, and ERNST'S last performance this season.—Quartet, E minor, Op. 44, Mendelssohn (by desire); Quartet, G minor, Piano-forte, Ac. Mozart; Quartet, in C, No. 3, Op. 21, Beethoven; Solos, Piano-forte. Executants: Ernst, Goffin, Hill, Platt, and Mellie. CLAUSE.—On the DIRECTOR'S MATINEE, June 7, extra Seats will be provided; and all Visitors' Tickets must be paid for at the door. Violinists and other eminent Artists will perform.—Single admission to be had of Cramer & Co., Regent Street; Olivier, and Chappell, Bond Street. Doors open at Three.

J. ELLA, Director.

MISS ARABELLA GODDARD begs to announce that her ANNUAL GRAND EVENING CONCERT will take place at the Queen's Concert Rooms, Hanover Square, on WEDNESDAY, June 21, when she will perform Beethoven's Concerto in G Major, Mendelssohn's Serenade, and a Selection of Solo Pieces, assisted by the Members of the Orchestral Union. Vocalists: Miss Dolby, Mr. Miranda, and Mr. Sims Reeves. Conductor, Mr. Alfred Mellon.—Tickets, 7*s.*; Reserved Seats, Half a Guinea each, to be had of the principal Music-sellers; and Miss Goddard, 47, Welbeck Street, where a plan of the room may be seen.

SIGNOR GIULIO REGONDI begs to announce that his ORCHESTRAL CONCERT will take place at the Hanover Square Rooms, on THURSDAY MORNING, June 22, to commence at Two o'clock precisely.—Vocalists: Mesdames Tacconi, Tassi, Ferrari, F. Lablache, and Miss Dolby; Signori Marras, Ferrari, and F. Lablache. Piano-forte, Madame de Fauche, Signori Id. Gail, and Montuoro; Harp, Herr Oberhuber; Concertina, Signor Giulio Regondi; Accompanist, Mr. Aguilier. Leader, Mr. Thirlwall; Conductor, Mr. F. Mori.—Tickets, 10*s.* 6*d.* each, to be had of the principal Music-sellers; Reserved Seats, 12*s.* each, to be had of Signor Giulio Regondi, 30, Albany Street, Regent's Park; and Messrs. Wheatstone, 20, Conduit Street, Regent Street.

Mr. JOHN THOMAS has the honour of announcing that his MORNING CONCERT will take place at the Queen's Concert Rooms, Hanover Square, on TUESDAY, the 4th of July; to commence at Two o'clock. Mr. John Thomas will upon this occasion perform Franz Alvar's last grand vocal Fantasia, as well as some of his own latest Compositions; including a Duett for Two Harps with Mr. J. Balair Chatterton.—Full particulars will be shortly announced.

HARMONIC UNION.—Herr Emil Naumann's Oratorio.—Five years ago [Athen. No. 1112], on perusal of a pianoforte score, we spoke of 'Christ, the Messenger of Peace,' as an Oratorio which had excited attention in Germany, and as a work of promise,—even supposing it only regarded as a protest against the violence of the *convulsionnaire* school of composers, which already was beginning to excite violent partizanship there. Thus, we looked to the first performance of the Oratorio in England with more than common interest; and therefore it is with more than common emphasis that we speak of Wednesday's exhibition. Many years have elapsed since a composer has been so maltreated while making himself known to our public.—Clear, natural, and unforced as Herr Naumann's writing is, had we not been indulged with the preliminary study referred to, we should have brought home from so slovenly a performance impressions too confused to be trusted in print. As it is, we must wait for better justice done to the stranger before we say more than that we think that the sound of his orchestra and chorus together must be clear, sweet, and powerful—thus bearing testimony to the purity of the structure;—that some of his airs are pleasing of their tranquil and expressive order; that his perpetual recourse to full accompaniment and rhythmical form in recitative (after the fashion of M. Meyerbeer) tends to deprive the work of contrast,—the arbitrary disproportion with which the text has been compiled superinducing a tediousness and monotony which Herr Emil Naumann has hardly sufficient energy to break

through by the keenness and clearness of his musical ideas. The Oratorio seems to be pleasing, we repeat; but we say this from memory and from guessing rather than from any pleasure which Wednesday's performance gave.—The orchestra and chorus were feeble and not firm.—The *solo* ladies were Madame Caradori, Mdle. Stabbach,—whose singing of the pleasing *solo*, 'Fear not, thou, 'deserved its encore;—and Mdle. Vestvali, whose declamation of another *solo*, 'But God raised him up,' did not merit the same compliment, though it was vehemently applauded.—The German gentlemen who had engaged themselves to take part in the Oratorio "struck"—or as a bill in the Hall said, "failed"—at the eleventh hour; and their music had been delivered to Mr. Miranda, Mr. H. Braham, Mr. Kingsbury, and Signor Gregorio.—The first gentleman has an agreeable tenor voice—the second commands the family clearness of articulation; but on Wednesday he seemed unable to begin a new phrase without vacillation, if not more positive defect. On the whole, Herr Emil Naumann has had scant justice done him.—The performances were for the benefit of the German Hospital;—the Hall was but partially filled, and the audience, made up largely of the stranger's countrymen, too largely adopted the discourteous English fashion (with us becoming obsolete) of leaving the room long ere the music came to its close.

THE MUSIC AT SYDENHAM.—Separate mention must be made of the music performed at the opening of the Sydenham Exhibition last week,—since, independently of its pomp and importance as part of that ceremony, the combination and arrangement of which did honour to Signor Costa, by whom it was devised and conducted,—it was interesting as illustrating certain musical facts, of which our experience has no former record. It may be doubted whether a single voice has been ever tried in so vast and lofty a chamber before; thus, the distinct and stately brilliancy of Madame Novello's enunciation of 'God save the Queen,' heard to remote corners of the building, claims commemoration. That purity of intonation is all-powerful on such occasions had been proved to us at the Westminster Abbey Festival,—where the only voice that really told in that large and encumbered space was Madame Stockhausen's—the smallest *soprano* of the company; but the result of this day week was yet more remarkable, if taken in conjunction with another phenomenon of the day. This is, that the 'Hallelujah Chorus,' given by some fifteen or sixteen hundred performers, and in which Handel's orchestra had been reinforced by upwards of two hundred brass instruments, was full enough, but not too loud for its position:—the extra accompaniments only enriching the mass of sound—and not standing out distinct and harsh, as "extras" are apt to do in more confined localities. On the one side, it is more than probable that no multiplication of the stringed instruments would have been accompanied by an increased intensity of tone,—on the other, it is certain that all this extraneous brass gave harmony and not disproportion, by serving as the amalgam (to avail ourselves of a figure) which bound together the separate forces employed in the music. Very remarkable, again, was the absence of reverberation, in the pause before the final chords of the 'Hallelujah,'—the only moment of dead silence, as we heard it remarked, throughout the whole morning. Not the faintest echo, answer, or afterthought was there to interfere with the effect of the final explosion. Yet who would not have imagined that a crystal vault must have given back all manner of *harmonica*-vibrations?—This 'Hallelujah,' thus monstrously strengthened, reminded us of another fact, of which we have been long convinced,—that whereas Handel was able to assemble only dozens of singers and players, he dreamed of countless multitudes; and that, owing to the simple magnificence of their proportions and the inherent grandeur of their ideas, certain of his choruses are capable of any conceivable extension in the scale of execution, provided the area in which they are performed shall admit it. There would be no possibility of building too large a pyramid, were

the plain sufficiently wide. In this respect "the Giant" stands alone among the creators. We cannot fancy any chorus by any other master,—unless it were, possibly, the 'Sanctus,' from Mendelssohn's 'Elijah,'—producing any effect under the circumstances and conditions of the Sydenham performance. The opening of the New Palace, then, has made its peculiar mark in Music,—by working out certain problems, from which conductors and composers may deduce much that is useful,—as well as those Professors who busy themselves over the curiosities of acoustics.

CONCERTS OF THE WEEK.—We must return to two of last week's concerts for a paragraph. That of Miss Dolby (who sang her best) and Mr. Lindsay Sloper (who played well and had selected wisely his music) claims a word—not to speak of Mr. Sims Reeves, or of Signor Belletti, or of Herr Ernst, who also appeared,—but to remind students and amateurs of the remarkable value as model of another artist who assisted the concert-givers. We allude to Madame Persiani. This Lady is in capital voice,—as able, we should imagine, to sing on the stage, without over-work, as she ever was, and a more complete mistress of her art than formerly—if that could be. We never hear her without surprise, since her careful finish has the effect (like Pasta's) of seeming impulsive, and her taste and resource in ornament are beyond question and without limit. Yesterday week, remembering that Madame Sontag is wearing herself out in the New World, and that Madame Goldschmidt is resuming her old triumphs in Vienna, London contained the other two greatest living vocalists who originate as well as interpret. One is Madame Viardot, the other Madame Persiani;—whose performances cannot be over-rated as so many lessons to the rising generation of singers.—Signor Bazzini's Concert must be also "fallen back" upon; because its giver has improved, we think, since he last visited England. Our classical pretensions seem to have polished from him something of that extravagance, which, however popular among those who only tolerate the violin when it grows like a cock, or groans like an old wife, or brays on the fourth string, or mimics harp or guitar,—is not acceptable to an instructed and accomplished public. An arrangement by Signor Bazzini of Chopin's 'Marche Funèbre' was played by him with real feeling. His unaccompanied *solo* from 'I Puritani' wanted only a touch or two more to be perfect as a piece of exhibition,—while by his performance with M. Halle and Signor Piatti of Mendelssohn's *First Trio* it was evidenced that the best of good music comes readily to his hands.

On Monday Mrs. Anderson gave a good concert, herself taking part in Beethoven's Quintett with wind instruments,—and English pianoforte playing being further represented by Mrs. Jewson and Mr. Cusins. The other *solo* instrumentalists were M. Sainton and Signor Piatti. The vocal music was choicely varied—the singers including the two German *prime donne*, Madame Rudersdorff and Mdle. Bury. The latter Lady is over-venturesome in the selection of her songs. If even Madame Cabel fails to satisfy us in brilliant French music, we are less contented still with such a performance of the *bravura* from the 'Pré aux Clercs,' with German words, as Mdle. Bury afforded. That which sounds a marvel of dash and brilliancy in a German theatre takes a different rank in a metropolis where Mesdames Persiani, Viardot and Bosio, and Miss Louisa Pyne may be heard. Mdle. Bury has much study to undergo, and a fault or two to get rid of, before she can be classed among the "complete ladies" of her day.—On Monday, too, the Glee and Madrigal Society gave the first of a series of four concerts, with an augmented choir.—In the evening, a Concert of the *Amateur Society* took place.

On Tuesday morning, we had the Concert of the *Royal Academy* students, which had been displaced by the solemnities at Sydenham on Saturday last,—and the *Fifth* meeting of the *Musical Union*. The "feature" at this was the repetition of Spohr's *Pianoforte Trio* in E minor (*ante*, p. 564), with M. Halle at the pianoforte. The *Musical Union* of this composition pleased so much as to be *encored*,—a

well-deserved recognition of its ingenuity and elegance, and the grace and measure with which it was performed.—On Tuesday evening, Mdle. Annie de Lara was to give her Concert.

On Wednesday, besides the production of Herr Emil Naumann's new Oratorio,—the *Society of Female Musicians* held their Concert,—and 'Elijah' was given in St. Martin's Hall, being the last of Mr. Hullah's Concerts for the season.

The fourth Concert of the *Quartett Association* was interesting by reason of the novelties produced. Mr. J. L. Ellerton's quartett (its author's hundred and twenty-second work) carries in its number a conviction that progress is hardly to be expected from one who has produced so much, or we should describe it as promising, in right of its dainty *Passacaille*. Dr. Spohr's pianoforte *Quintett*, Op. 130, which was new to us, is noticeable on other grounds. The striking idea of its opening *allegro* (an effective contrast betwixt abrupt chords for the piano, and a *sostenuto* phrase for the stringed quartett) is repeated so mercilessly that at last the ear comes absolutely to reject it.—The *scherzo* is effective, with its *trio* in rapid triplets,—the theme of the *finale* is buoyant,—and the entire composition not tormenting by reason of super-exquisite modulation.—But the composer has allowed to the pianoforte neither tenor nor bass occupation, save in the form of sustaining chords or accompaniment. The player's hands must frequently fly about in unison passages; and from the general tissue of the composition (the *trio* to the *scherzo* excepted), an ignorant hearer might fancy that merely one hand with ten fingers is at work, or that dialogue is impossible to the instrument. The creation being thus deprived—as it were—of a limb or a feature appertaining to its race, produces an effect as vexatious and incomplete as it is odd. We are grateful for an opportunity of hearing the Quintett—rendered as perfectly as it was by M. Halle and M. Sainton's quartett; but do not wish for many future opportunities of improving our acquaintance.

Miss Helen Taylor's Concert was to be held yesterday evening.—The last Concert to be mentioned this week is Herr Jansa's. This took place yesterday; and the circumstances under which it was given are such as make neither to-day nor to-morrow too late for the co-operation of those who are willing to pay debts of honour. Such may be reminded, that in punishment for his performance, in London, at a Concert got up for the Hungarian Refugees, Herr Jansa, who held a Government place in Vienna (for in Austria the most substantial musical appointments are Government ones), was deprived of it, and thereby added to the refugee company. Those who persuaded him to appear on the former occasion, to assist in their beneficence, have responsibilities laid on them now which there is no occasion to specify. The artist is too largely called upon to do the patriot's and the philanthropist's work,—and too coldly forgotten by patriot and philanthropist. As a violinist, trained in the great school of Viennese instrumental-music, Herr Jansa has claims totally independent of those adverted to.—The latter should be expressly the care of the *anti-Austrian* Lords and Ladies, who patronize "the movement;"—the former are such as to entitle their owner to fair place and fit occupation among our resident violinists.

ST. JAMES'S THEATRE.—Reminding the reader that this journal was the first in England which took heed of French Opera, grand or comic (now grown so powerful on every stage), French composers, or French singers, we shall hardly be accused of prejudice against our "born enemies" if we state that the company transferred from the *Théâtre Lyrique* to King Street, St. James's, is a poor company,—that M. Adam's 'Bijou Perdu,' with which its performances commenced last week, is a very poor opera,—and that Madame Cabel, the *prima donna*, disappoints us as a singer. She possesses a sufficient French *soprano* voice, it is true, an agreeable stage presence, an abundance of vocal execution in the dashing, voluble *staccato* and piquant styles, and that mixture of *sangfroid* and sprightliness which our singing countrywomen

seem unable to combine in the tolerable proportions. What, then, is wanting to her? The touch of last finish, the grace of exquisite polish, which distinguish first from second rate artists. We cannot yet class her with such predecessors or contemporaries as Madame Cinti, Mdle. Lavoye, Madame Ugalde, Madame Miolan-Carvalho, or Mdle. Duprez,—but with Madame Thillon and Madame Charton,—effective vocalists both of them, but neither of the two up to the standard of metropolitan perfection. Let those who are disposed to cavil at us as “more nice than wise” recollect, that a second more or less in the oven will make all the difference betwixt a *soufflé* fit to be talked about in a *Quarterly Review* article, and one only good enough for the common “travelling English,”—betwixt the China group which shall figure honourably among Mr. Bernal's Dresden divinities, and a warped, dim affair which must wait for its customer in a Wardour Street window. Whereas, when expression is tried for, truth of intention always bears a certain value and commands a certain praise,—in the executive style, consummate perfection is required to satisfy,—and Madame Cabel, though as ambitious as any of the sisterhood for whom MM. Auber, Thomas, Clappon and others have devised *fireshock* music, is not as yet entirely perfect. She may become so, however, we fancy.—The second opera given has been ‘La Promise,’ by M. Clappon.

ROYAL ITALIAN OPERA.—We must not be mis-read as careless, or capricious, because we offer no report, night by night, on what are announced to be Madame Grisi's farewell performances. Again and again to pass over such familiar ground is impossible. From the first evening when *Ninetta* made herself a home and a throne on our Opera stage by her singing in ‘La Gazza,’ to the close of the season last year, when an endeavour was made [*Athen.* No. 1348] to offer some character of this remarkable woman, we have done admiring justice to the treasury of rich gifts bestowed on her by Nature,—to the force and feeling of her dramatic impulses,—and to the honourable avoidance of trick, caprice, or bad faith in her intercourse with the public. To write Madame Grisi's name once again, is once again to recognize this combination of qualities,—and once again to state, that when she leaves the stage she will leave a void which there is small chance of any among the present generation seeing filled.

ADELPHI.—Mr. Mark Lemon has contributed to these boards a new drama, well calculated to elicit the peculiar talents of Mr. and Mrs. Keeley. It is entitled ‘A Moving Tale’; the appellation being intended for a pun *anent* a change of residence, which is the leading topic of the farce. A Mr. and Mrs. Grandison are the important personages of the piece—full of the regrets and hopes that belong to the act of leaving one house and taking possession of another. The inconveniences, too, that attend the state of transition in question are treated in minute detail; and, altogether, the scene is actualized with the most elaborate diligence. The audience, however, seemed to regard this mode of treatment as too literal, and looked on the “familiar” with somewhat of “contempt.” They ought to have been pleased, the talent of the playwright and the play-actors being duly considered; but they were not to any great extent, at any rate. The ‘Moving Tale’ was not so moving as might have been expected. Surely, there is a lesson to be learnt from this, both in relation to author and actor. A close copy of life is not of itself so agreeable to the mind as an idealized imitation. Is it not rather to the fancy than to the understanding that the appeal is made? A little high colouring and some elegance of form are desirable in every professed work of Art, however humble in its aim. The after-course of the tale was somewhat more effective. To escape the makeshift dinner of the busy day, Mr. Grandison accepts the invitation of a fellow-clerk to a champagne luncheon, from which, however, he is abruptly remanded by a message from his wrathful spouse, who is determined that her husband shall not shun his share of the responsibility, and hence

upon him an extravagant amount of matrimonial abuse for his shabby endeavour at an escape. Meanwhile, the children have been entrusted to the care of an aunt, and, fortunately, enter, at the crisis of the dispute, with complaints of ill treatment, and thus turn all the anger of their parents on that respected relative. The manner in which the irascible pair are impersonated by the two Keeleys is exceedingly natural and full of capital points; the most, indeed, being made of the situations. When the public become better acquainted with the author's plan of treatment, and are brought to recognize its close adherence to circumstantial truth, they will, probably, appreciate its merit. There is much of the spirit of Molière in the drama, both in its design and the character of its execution. The house continues to be well attended.

LYCEUM.—Madame Vestris has lost no time in taking advantage of the celebrity lately attained by Madame Allan, at the St. James's Theatre, in the drama of *La Joie fait Peur*. It has been translated for this theatre under the title of ‘Sunshine through the Clouds,’ and was successfully produced on Thursday. We cannot honestly congratulate the English artiste on being quite equal to the French, in this great part of a disconsolate mother, mourning without hope, and suddenly inspired with the happiest of expectations; but Madame Vestris is entitled, nevertheless, to high commendation. It was a noble performance, and only suffered in our estimation, from our having witnessed one still more noble. Mr. F. Matthews sustained the part of M. Regnier, the character of the servile man-servant, and his surprise on the startling appearance of his mistress's son supposed to be dead, was finely interpreted. The whole assumption of the part, however, was afflicted with an evident timidity, the performer having probably in his mind his foreign competitor. The house was numerous attended, and the reception of the drama and performers satisfactory.

STRAND.—Mr. Knowles's comedy, ‘The Love Chase,’ was revived on Monday, and gave us the opportunity of testing anew the merits of Miss Fitzpatrick since her return from the United States. Of course, she acted the part of neighbour *Constance*, to which Mrs. Nisbett was accustomed in her best days to lend so much force and grace. The character, too, is the decided original of Mr. Bourcicault's *Lady Gay Spanker*, and even at second hand is a thing of power and life. But the prose version is, after all, not equal to the poetical creation; and the rich descriptions of the chase in the blank verse of *Constance* distance the timid imitation of them by *Lady Gay*. The result is, that the former so far support themselves that they compel the actress to pronounce them with some degree of effect,—while the latter require considerable art to help them into the requisite prominence. We recently saw them entirely fail in the treatment of a young actress of much promise. In Miss Fitzpatrick's performance of the lively neighbour the poetry of Mr. Knowles received all that an experienced artist could bestow, and the great scene to which we are alluding excited and animated the audience to the utmost. Now that this actress has arrived at the maturity of her powers, we trust that we shall find her talents made available for the London boards.

MUSICAL AND DRAMATIC GOSSIP.—It would appear that the idea expressed in the *Athenæum* last week, concerning the precarious future of the *New Philharmonic Society*, is without warrant: since, in the Concert-book of the last Concert, we read,—after praise of the artists engaged to perform there,—after analytical criticisms on the compositions brought forward,—after thanks to the journalists, who have been universally complimentary, it seems, to the Society (with one “sour and angry” exception),—an announcement that “the Society” has re-engaged Herr Lindpaintner as conductor for the Concerts of 1855—whether exclusively or not is not added. If not exclusively, such engagement is a comedy,—especially considering the rank taken at home by the excellent Stuttgart *Kapellmeister*, which by no means

justifies his transfer to a city where younger and more competent conductors are to be found. But the above are not all the noticeable matters in the Concert-book of Wednesday week. “The Society” confesses to omissions, with curious ingenuousness. Among the works which have not been given, says the book, “are an instrumental work by Mr. Macfarren, a *Cantata* by Mr. Howard Glover, vocal music by Mr. Henry Smart, and the Second Part of ‘Paradise Lost’ by Dr. Wylde.” Now, as the above announcements, compliments, thanks, vituperations and apologies have been put forth report-wise, we add that it might have been satisfactory to the subscribers to have been favoured, in addition to the name of the Conductor, with the names of the Directors and Committee of “the Society” for the coming year:—since we repeat that, whether the *New Philharmonic Society* be a corporate, elective body, or merely a solitary *Ego*, using a sonorous “noun of multitude,” by way of *alias*, as certain singers tack Italian terminations to their names with the idea of increasing their importance,—such “Society” will never healthily flourish, nor, indeed, can it be said to have a real existence, until professors and public are acquainted with the nature of its constitution and the parties with whom the managerial responsibility rests.—Among other rumours which are probably baseless, it has been said, that a fusion with the “Harmonic Union” has been contemplated.

The postponements at the *Drury Lane Opera* are the reason why it is needful to postpone our notice of the revival of Mozart's ‘Il Seraglio,’—regarded as that must be among the most interesting events of this musical season.

‘La Fiancée du Diable,’ a three-act opera, with a book by MM. Scribe and Romand, and music by M. Massé, has been produced at the *Opéra Comique* of Paris successfully.—Mendelssohn's ‘St. Paul’ was performed in French on the 19th of last month at Strasbourg,—the only town in France, it is said, in which Oratorios are given entire.

The principal works selected for the Rotterdam Festival, which will be held early next month, are to be Handel's ‘Israel,’ Haydn's ‘Seasons,’ Beethoven's Choral Symphony, and a Psalm by Mynheer Verhulst, who is to conduct the performances. Among the *solo* vocalists rumoured as about to appear there are M. Roger, Herren Pischek and Formes. The one singer belonging to Holland is Madame van Hove. Invitations have been sent to some of the most distinguished musicians of Europe to be present.—The ‘Seasons,’ by the way, seems to be going the round of Musical Festivals,—being selected, we are told, for one of the morning performances at our Norwich Meeting of 1854.

We are glad to learn that there is a purpose of producing Rossini's elegant ‘Conte Ory’ at Covent Garden during the present season.

Great interest will be excited during the Industrial Exhibition about to be opened in Munich, from July to October, by a Congress of first-rate German actors, who have been assembled by Herr Dingelstedt for a month, from the 10th of July to the 15th of August, to perform the masterpieces of German drama, with a perfection of cast totally impossible save on such state occasions. To give an idea of the galaxy of talent, it will be sufficient to name, among other artists engaged, Herren Anschütz, Löwe, Laroche, Madame Rettich, and Mdle. Herrmann, from Vienna,—Herren Emil Devrient and Dawson, and Madame Bayer, from Dresden,—Herren Döring and Hendriks, and Mdle. Fuhr, from Berlin. We have to-day spoken of the unparagoned musical combinations, to which one of these Exhibitions may give rise. The above histrionic gathering ought to prove, of its order, little less remarkable.

Since the paragraph regarding Madame Persiani was written, we have been informed that she has left England.—M. Vivier has arrived.

MISCELLANEA

The Perverse Widow.—In Mr. Kerslake's Catalogue of old books, we notice a copy of Cowley's Works “with Autograph of Sir Roger De Cover-

ley's 'Perverse Widow' and her 'Confidante.' A note to this folio tells us that the fly-leaf contains the following:—

"*Catharina Boevy* February the 10th 1698" under which the following verses, blotted out, but can be read:

"Surely a pain to love it is
and tis a pain that pain to mis
but of all pains the greatest pain
it is to love and love in vain"

under which, unblotted,

"Discreet wit

Catharina Boevy 1691" &c.

On the title is written,

"Mademoiselle Maria Pope.

Le Livre Catharina Boevy."

Mrs. Mary Pope, the cause of Sir Roger's disappointment and the object of his detestation, was for forty years the constant companion of Mrs. Boevy, and became her executor, and erected her monuments in Westminster Abbey and at Flaxley."

—The above is very apt and illustrative. Is it authentic? If so, it is unquestionably curious.

Saturn's Rings.—Can you spare a corner for a suggestion with reference to the Rings of Saturn, alluded to in your notice of Sir David Brewster's recent work, reviewed in the *Athenæum* of the 10th inst.? The internal heat of Saturn may, in order to compensate for that planet's small amount of solar heat, be such as to cause great evaporation of its surface fluids. The vapour, having reached a point above the effect of the planet's self-generated heat, would condense, and probably become congealed, the atmosphere not being sufficiently heated by the sun's rays to keep it diffused in the lighter form of clouds. This condensation might take place at a height so far removed from the planet's surface as to lessen the attraction, so that the congealed particles becoming denser than the atmosphere would, under the combined force of their centrifugal motion in the direction of the planet's rotation and of the attraction of the satellites, unite and form a mass of ice of a ring shape. The ring thus first formed would diminish the temperature of the atmosphere immediately below it, so that the after-accumulation of condensed vapour, assuming intervals in the evaporation, might congeal at a lower elevation. Thus, a succession of rings might be formed having the apparent qualities remarked by Messrs. Lassell and Bond. S. C.

Electro-Magnetic Engraving Machine.—This machine is somewhat on the principle of the well-known planing machine. The drawing to be copied and the plate to be engraved are placed side by side, on the moveable table or lid of the machine; a pointer or feeler is so connected, by means of a horizontal bar, with a graver, that when the bar is moved, the drawing to be copied passes under the feeler, and the plate to be engraved passes in a corresponding manner under the graver. It is obvious that in this condition of things, a continuous line would be cut on the plate, and, a lateral motion being given to the bed, a series of such lines would be cut parallel to and touching each other, the feeler of course passing in a corresponding manner over the drawing. If, then, a means could be devised for causing the graver to act only when the point of the feeler passed over a portion of the drawing, it is clear we should get a plate engraved, line for line, with the object to be copied. This is accomplished by placing the graver under the control of two electro-magnets, acting alternately the one to draw the graver from the plate, the other to press it down on it. The coil enveloping one of these magnets is in connexion with the feeler, which is made of metal. The drawing is made on a metallic or conducting surface, with a rosined ink or some other non-conducting substance. An electric current is then established so that when the feeler rests on the metallic surface, it passes through the coils of the magnet, and causes it to lift the graver from the plate to be engraved. As soon as the feeler reaches the drawing, and passes over the non-conducting ink, the current of electricity is broken, and the magnet ceases to act, and by a self-acting mechanical arrangement the current is at the same time diverted through the coils of the second magnet, which then acts powerfully and presses the graver down. This operation being repeated until the feeler has passed in parallel lines over the whole of the drawing, a plate is obtained engraved to a uniform depth, with a fac-simile of the drawing. From this a type-metal cast is taken, which, being a reverse in all respects of the engraved plate, is at once fitted for use as a block for surface printing. The machine is the invention of Mr. William Hansen, of Gotha.—*Journal of the Society of Arts.*

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WATHERSTON & BROGDEN, Goldsmiths, Crystal Palace, Central Transept, No. 23, Gallery of Precious Metals.—Manufactory, No. 16, Henrietta-street, Covent-garden, London.—Established A.D. 1798.

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IMPERIAL MEASURE.—Quarts, 8s.; Pints, 5s.; Half-pints (for luncheon), 3s. per dozen. Also in Casks of 15 gallons and upwards.

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EIGHT-PENCE PER POUND REDUCTION IN THE PRICE OF TEA. Further Reduction of the Duty, &c.; and Fall in the Market Value.

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As common tea, even at a low price, is dear, and as, on the other hand, consumers generally do not require the most costly kind, the following sort will be found to give the greatest satisfaction to the majority of purchasers:—

Strong and useful black leaf Congou Per lb. 3

Strong rich and full-flavoured Black Tea 3

This is a very serviceable tea for the trade and for large establishments.

This is a most desirable Tea for families. Its flavour cannot fail to please, while its strength

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Strong Congou Tea, 3s. 6d., 3s. 10d., 3s. 12d., 3s. 14d., 3s. 16d., 3s. 18d., 3s. 20d., 3s. 22d., 3s. 24d., 3s. 26d., 3s. 28d., 3s. 30d., 3s. 32d., 3s. 34d., 3s. 36d., 3s. 38d., 3s. 40d., 3s. 42d., 3s. 44d., 3s. 46d., 3s. 48d., 3s. 50d., 3s. 52d., 3s. 54d., 3s. 56d., 3s. 58d., 3s. 60d., 3s. 62d., 3s. 64d., 3s. 66d., 3s. 68d., 3s. 70d., 3s. 72d., 3s. 74d., 3s. 76d., 3s. 78d., 3s. 80d., 3s. 82d., 3s. 84d., 3s. 86d., 3s. 88d., 3s. 90d., 3s. 92d., 3s. 94d., 3s. 96d., 3s. 98d., 3s. 100d., 3s. 102d., 3s. 104d., 3s. 106d., 3s. 108d., 3s. 110d., 3s. 112d., 3s. 114d., 3s. 116d., 3s. 118d., 3s. 120d., 3s. 122d., 3s. 124d., 3s. 126d., 3s. 128d., 3s. 130d., 3s. 132d., 3s. 134d., 3s. 136d., 3s. 138d., 3s. 140d., 3s. 142d., 3s. 144d., 3s. 146d., 3s. 148d., 3s. 150d., 3s. 152d., 3s. 154d., 3s. 156d., 3s. 158d., 3s. 160d., 3s. 162d., 3s. 164d., 3s. 166d., 3s. 168d., 3s. 170d., 3s. 172d., 3s. 174d., 3s. 176d., 3s. 178d., 3s. 180d., 3s. 182d., 3s. 184d., 3s. 186d., 3s. 188d., 3s. 190d., 3s. 192d., 3s. 194d., 3s. 196d., 3s. 198d., 3s. 200d., 3s. 202d., 3s. 204d., 3s. 206d., 3s. 208d., 3s. 210d., 3s. 212d., 3s. 214d., 3s. 216d., 3s. 218d., 3s. 220d., 3s. 222d., 3s. 224d., 3s. 226d., 3s. 228d., 3s. 230d., 3s. 232d., 3s. 234d., 3s. 236d., 3s. 238d., 3s. 240d., 3s. 242d., 3s. 244d., 3s. 246d., 3s. 248d., 3s. 250d., 3s. 252d., 3s. 254d., 3s. 256d., 3s. 258d., 3s. 260d., 3s. 262d., 3s. 264d., 3s. 266d., 3s. 268d., 3s. 270d., 3s. 272d., 3s. 274d., 3s. 276d., 3s. 278d., 3s. 280d., 3s. 282d., 3s. 284d., 3s. 286d., 3s. 288d., 3s. 290d., 3s. 292d., 3s. 294d., 3s. 296d., 3s. 298d., 3s. 300d., 3s. 302d., 3s. 304d., 3s. 306d., 3s. 308d., 3s. 310d., 3s. 312d., 3s. 314d., 3s. 316d., 3s. 318d., 3s. 320d., 3s. 322d., 3s. 324d., 3s. 326d., 3s. 328d., 3s. 330d., 3s. 332d., 3s. 334d., 3s. 336d., 3s. 338d., 3s. 340d., 3s. 342d., 3s. 344d., 3s. 346d., 3s. 348d., 3s. 350d., 3s. 352d., 3s. 354d., 3s. 356d., 3s. 358d., 3s. 360d., 3s. 362d., 3s. 364d., 3s. 366d., 3s. 368d., 3s. 370d., 3s. 372d., 3s. 374d., 3s. 376d., 3s. 378d., 3s. 380d., 3s. 382d., 3s. 384d., 3s. 386d., 3s. 388d., 3s. 390d., 3s. 392d., 3s. 394d., 3s. 396d., 3s. 398d., 3s. 400d., 3s. 402d., 3s. 404d., 3s. 406d., 3s. 408d., 3s. 410d., 3s. 412d., 3s. 414d., 3s. 416d., 3s. 418d., 3s. 420d., 3s. 422d., 3s. 424d., 3s. 426d., 3s. 428d., 3s. 430d., 3s. 432d., 3s. 434d., 3s. 436d., 3s. 438d., 3s. 440d., 3s. 442d., 3s. 444d., 3s. 446d., 3s. 448d., 3s. 450d., 3s. 452d., 3s. 454d., 3s. 456d., 3s. 458d., 3s. 460d., 3s. 462d., 3s. 464d., 3s. 466d., 3s. 468d., 3s. 470d., 3s. 472d., 3s. 474d., 3s. 476d., 3s. 478d., 3s. 480d., 3s. 482d., 3s. 484d., 3s. 486d., 3s. 488d., 3s. 490d., 3s. 492d., 3s. 494d., 3s. 496d., 3s. 498d., 3s. 500d., 3s. 502d., 3s. 504d., 3s. 506d., 3s. 508d., 3s. 510d., 3s. 512d., 3s. 514d., 3s. 516d., 3s. 518d., 3s. 520d., 3s. 522d., 3s. 524d., 3s. 526d., 3s. 528d., 3s. 530d., 3s. 532d., 3s. 534d., 3s. 536d., 3s. 538d., 3s. 540d., 3s. 542d., 3s. 544d., 3s. 546d., 3s. 548d., 3s. 550d., 3s. 552d., 3s. 554d., 3s. 556d., 3s. 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Firstly.—From the frequency and extent of his purchases; and
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New Oval shape Papier Maché
Trays, per set of three from 30s. 6d. to 10 guineas.
Ditto, Iron ditto from 12s. 6d. to 4 guineas.
Convex shape, ditto from 7s. 6d.
Round and Gothic walters, cake and bread baskets, equally low.

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21, Berners-street, London.

INDIA-RUBBER COMBS.—W. GAY & SON, 115, HIGH HOLBORN, near King-street, have now on sale, GOOD YEAR'S PATENT INDIA-RUBBER COMBS. Use alone can prove their superiority over tortoise-shell, surpassing it in density and cleanness, while the price is only a few pence, and are indestructible. Dressing or Back Combs forwarded by post, pre-paid, 3s. 2d.

ROWLANDS' KALYDOR, an Oriental Botanical Preparation, which, by its action on the pores and minute secretory vessels of the SKIN, promotes a healthy tone to its general well-being and to personal comfort. Pruritus, Eruptions, Discoloring, itching, and all other skin affections, are eradicated by its frequent application, and the SKIN rendered clear and soft. GENTLEMEN who suffer from tenderness of the skin after shaving, will appreciate its balsamic properties. Price 6d. and 1s. per bottle. Carriage.—The words "Rowlands' Kalydor" are on the wrapper of each bottle, and "A. Rowlands & Son, 50, Hatton-garden, on the Government stamp affixed to each. Sold by chemists, and by Chemists and Perfumers.

VIOLETS.—BREIDENBACH, Distiller of Flowers and Ess. de Cologne to the Queen, has, in great perfection, several EXTRACTS of the WOOD VIOLET. The perfume is very lasting, and will not stain the handkerchief. Violet Pomade, Violets, and Great French Perfumery, all equally fragrant.—REMOVED from Park-street to 107a, New BOND-STREET, facing Redmayne's.

METCALFE & CO.'S NEW PATENT TOOTH BRUSH & PENETRATING HAIR BRUSHES.—The Tooth Brush has the important advantage of searching thoroughly into the divisions of the teeth, and is famous for the hairs not coming loose. It is an Improving Tooth Brush, capable of injuring the finest and most Penetrating Hair Brushes, with the durable unbleached Russian bristles. Hair Brushes of improved graduated and powerful friction. Velvet Brushes, which set in the most successful manner. Smyrna Sponges.—By means of direct importations, Metcalfe & Co. are enabled to secure to their customers the luxury of a Genuine Smyrna Sponge. Only at METCALFE, BINGLEY & CO.'S Sole Establishment, 120, & Oxford-street, one door from Holles-street.

Caution.—Beware of the words "From Metcalfe's" adopted by some houses.
METCALFE'S ALKALINE TOOTH POWDER, 2s. per box.

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